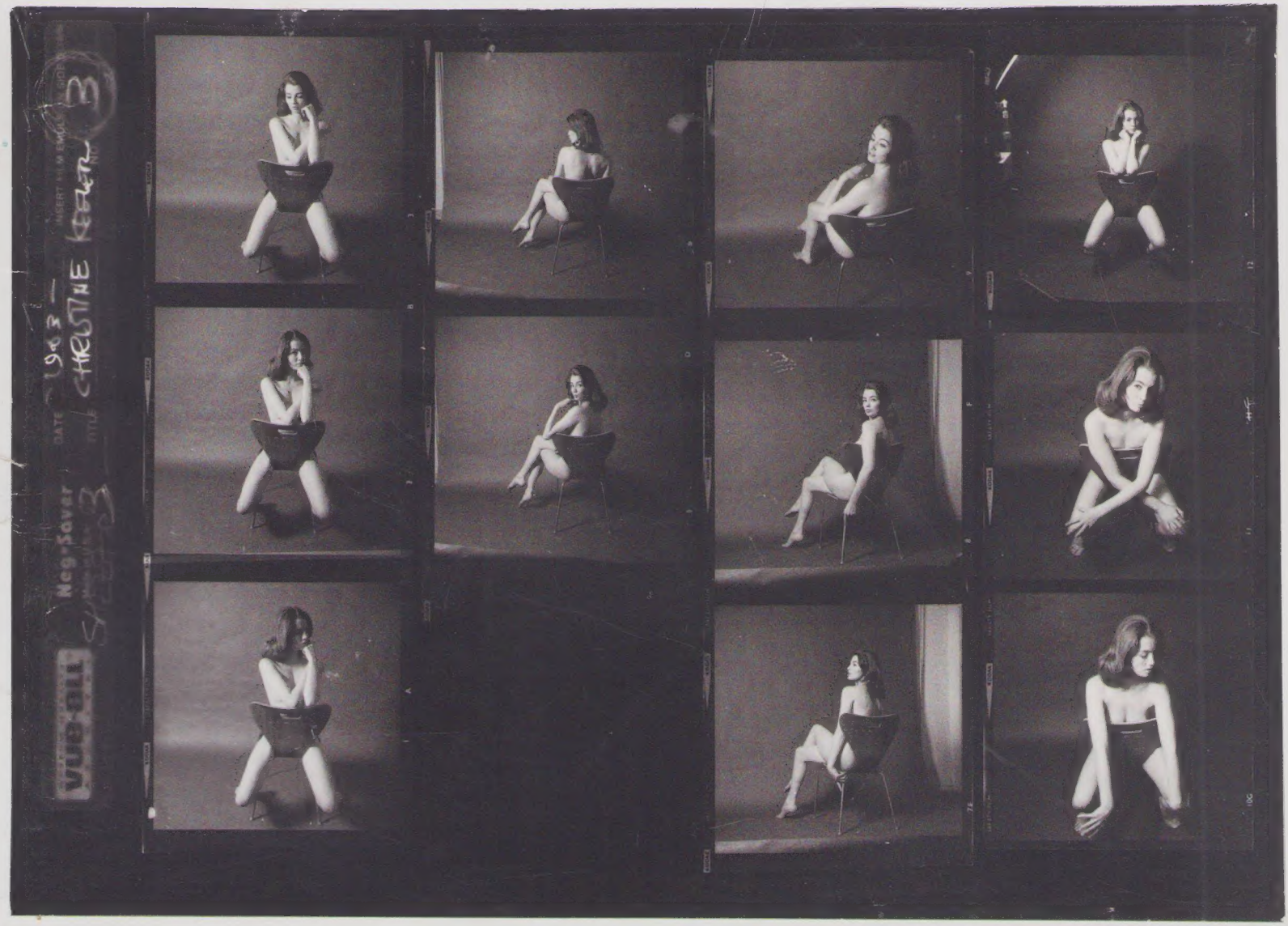
JUNE 2006

LOOK

Art Gallery Society of New South Wales



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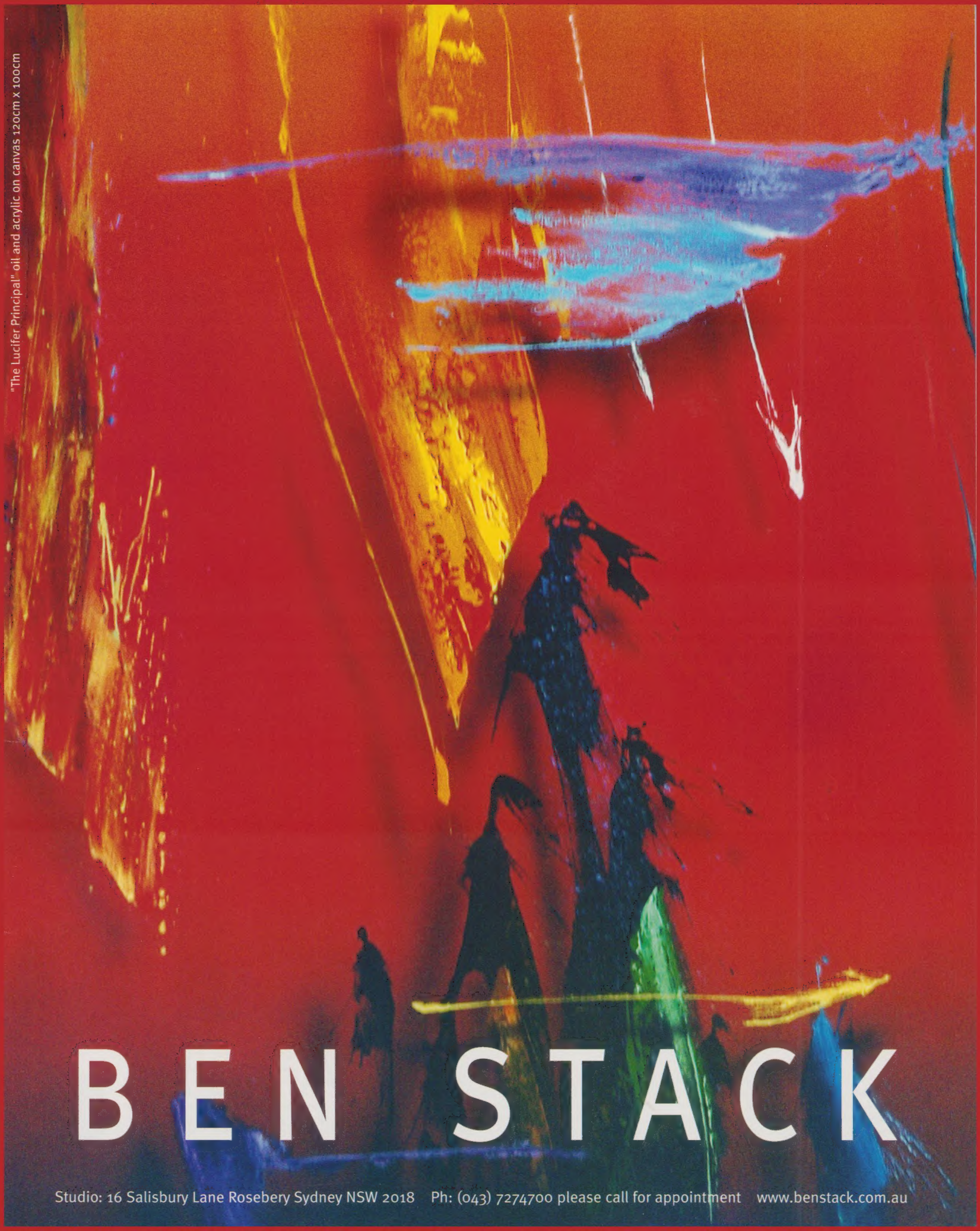
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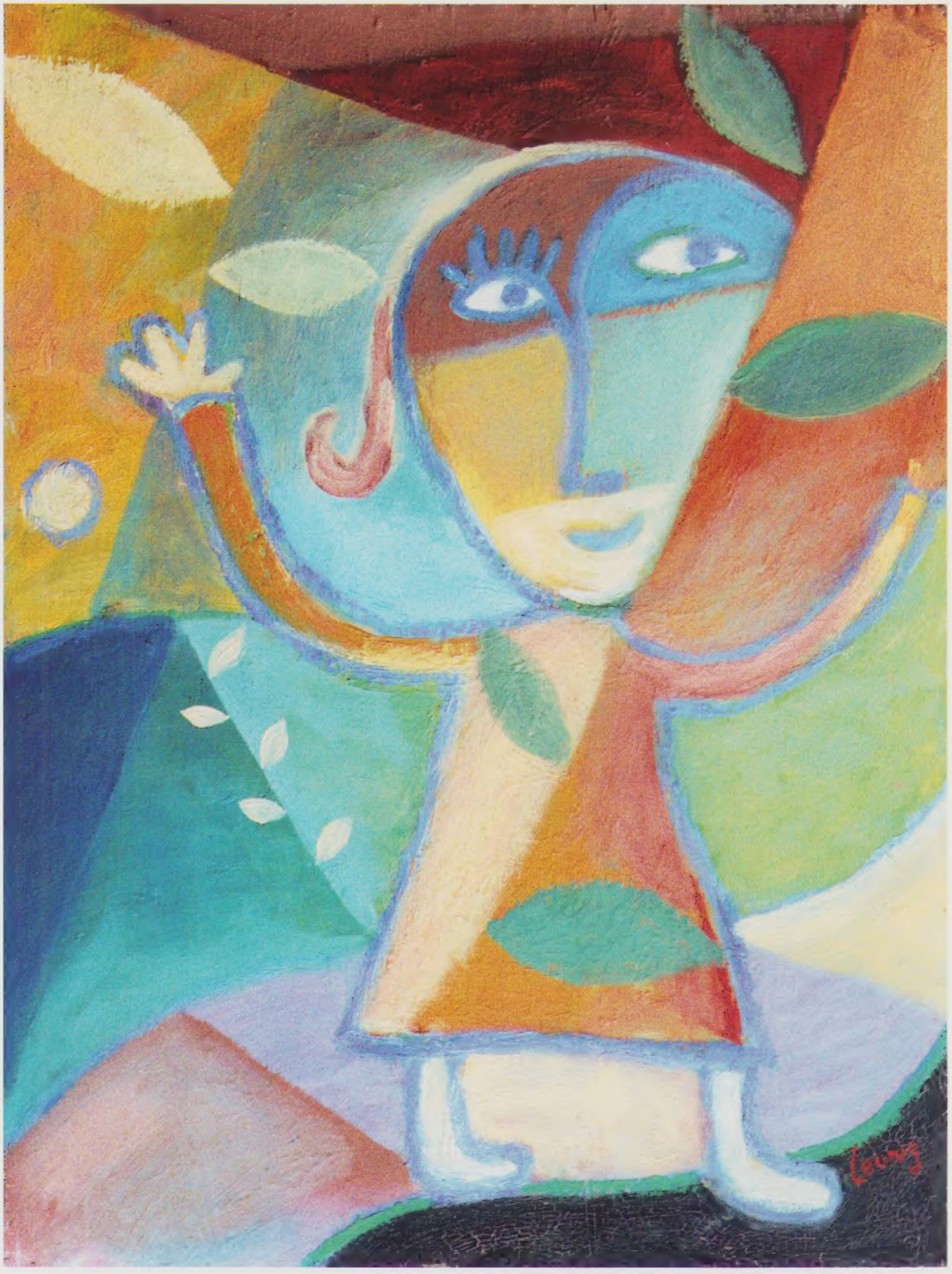

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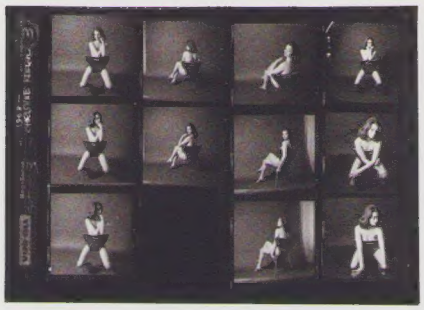
Justin Combs is the agent for Michael Leunig's paintings, drawings and other curious pieces.

CONTENTS

JUNE 2006

LOOK



Cover: **Lewis Morley**
Christine Keeler 1963
Contact sheet, gelatin silver photograph
20.7 x 29.1 cm
Collection Lewis Morley © Lewis Morley

Features

10 **Who are we as a culture?**
New lecture series explores the question from East to West

13 **Gift of a masterwork**
One of Robert Klippel's greatest comes to our collection

15 **Outback in Paris**
Building Aboriginal art into the walls of a gallery

19 **Waterfalls in art**
Capturing the lure of falling water

20 **Zen painting**
Expressing Zen beliefs with pen and ink

23 **Four centuries of Europe**
Prints and drawings from the Gallery collection

27 **Working from life**
The making of a painting by an extraordinary Chinese artist

28 **Picturing Lewis Morley**
Exhibition of work by a multi-talented photographer

33 **Art in Goulburn**
Locals, by birth or adoption, have been inspired by this place

39 **Pissarro and Paris**
Travels with the Society on the Impressionist trail

Regulars

08 Lookout: News for Members

09 Message from the President

36 From the Gallery Shop

41 Membership Application Form

42 Ticket Application Form

43 Events for Members

49 Gallery Diary

50 What's on Elsewhere

51 AGNSW Exhibitions

51 Society Tours - Explore 2006

54 Last Word - Marcus Wills

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LOOKOUT

WELCOME

Two new councillors have joined us after the recent Art Gallery Society elections – a warm welcome to Aviva Ziegler and Robert Spillane, and congratulations to Phoebe Alexander, who was returned to the council.

Professor Robert Spillane will be well known to many of you for his stimulating lecture series on philosophy and psychology for the Society. And, of course, he has a day job. For more than 30 years he has lectured in philosophy and psychology at the Macquarie Graduate School of Management. He has written nine books, more than 100 journal articles and a play.

Aviva Ziegler is another name that will be familiar to many people – those who keep an eye on the production credits for top TV documentaries. Amongst the award-winning programs she has made as a producer and director are *Quentin*, *Facing the Demons*, *Plumpton High Babies*, *Secrets of the Jury Room* and ABC-TV's *Dynasty* series. She is currently involved in the development of a documentary on the artist Ian Fairweather.

Following Inge Grant's resignation as president, Michael Feneley has become president, with Howard Tanner vice-president and David Stewart-Hunter honorary treasurer and secretary.

FAREWELL

A sad farewell to Wendy Hodgson, much loved member of the Volunteer Task Force, who died in April. Wendy served on the Society's Council from 1992 to 2004. She did a wonderful job organising coach tours to exhibitions and led the Task Force's membership recruitment team. She is greatly missed.

Bill Lamont at work on mounts for *Old Europe*.
Photo: Diana Panuccio

TRIBUTE TO A CRAFTSMAN

When Bill Lamont retired from the Art Gallery of NSW after 42 years, *Look* wanted to feature him in an article. But he wanted no fuss. He didn't even allow anyone to give him a farewell party.

Alan Lloyd, head of conservation, paid tribute to Lamont's years of mountcutting by hand in more than words, though his remarks to staff said a good deal: "The reason I say Bill is a legend is that he is probably the last of the traditional mountcutters who cut mounts simply using a handheld mountknife and a straight edge. Mounts are now cut using a tabletop, manually operated mountcutting tool or a computerised machine."

Then the email continued with the practicalities of Lamont's retirement, asking curators and staff to limit their requests for mountcutting to a minimum and promising a review of the Gallery's mountcutting, finding out what other Galleries do and the possible use of computerised machines. This man is truly irreplaceable.

And then what happened? Bill Lamont came back briefly to work on an exhibition of prints and drawings titled *Old Europe* – as you can see in the picture above. Curator Peter Raissis, in his story for *Look* starting on page 23, says the show is a tribute to him. So when you come and see it, look at the mounts as well as the images. They may be the last in a very long line of handcut examples.

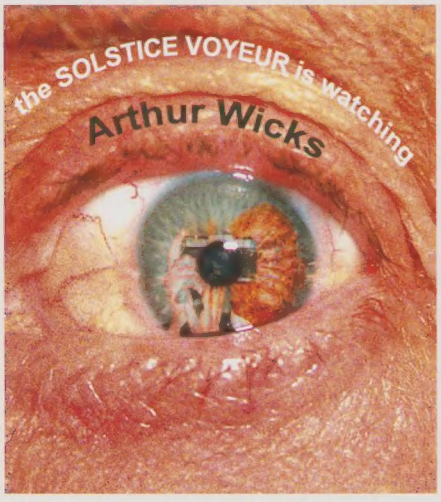
SOMEONE IS WATCHING

The eye in the sky belongs to Arthur Wicks, who has been mapping cities and geographic areas of the world for 30 years, calling himself the Solstice Voyeur because he timed these events for the solstice – the longest or shortest day of the year.

In 1976 he was in Stonehenge for the winter solstice, deeply impressed by the sense of rituals going back to the prehistoric era. From that time, he launched into a quest to "occupy" art gallery roofs and map the city below. By the mid 1980s he had done this in Hamburg, Berlin and Auckland.

A first attempt at the AGNSW in 1981 was aborted. But in 2002, he mapped the Sydney CBD from the roof of this Gallery. This year, on the winter solstice of Wednesday, June 21, a record of that mapping, and its results, will be transmitted all day to the Centenary Auditorium. The public is free to drop in and see it.

Wicks says: "These screenings will be interspersed with projections of earlier video works, many associated with the solstice and time/space events. The mix of real time with the past could create some interesting mental slippages for viewers willing to take out some time to view the projections."



SPECIAL OFFER

A touring production of the great Gershwin musical *Porgy and Bess*, with an African-American cast of 27, will be in Sydney at the Lyric Theatre, Star City from July 18 to 26. A special offer has been made to members of the Art Gallery Society, who will need to identify themselves as such to qualify for A reserve tickets at $85 each (a saving of $10) for any evening performance except Saturday and for weekend matinees. For mid-week matinees, the members price is $79 for A reserve tickets, a saving of $6. A transaction fee applies if the booking is made over the phone (1300 796 330) or on the internet.

SYDNEY/BUDAPEST/ LUXEMBOURG

We were surprised to get an email from Julius Mendel telling us about an exhibition in Budapest until June 18 then Luxembourg from July 13 to October 15 – presenting the artistic milieu of Sigismund of Luxembourg (1387-1437), who was also king of Hungary and emperor of the Holy Roman Empire. It all seemed so far away in time and place that we followed it up.

Turns out that Mendel is not a Society member, but his art-loving HSC student daughter is, and the exhibition's chief curator is his Hungarian cousin, Imre Takacs, who gave him as much of a preview of the show as was possible when he was in Europe earlier this year. Family connections apart, it does sound fascinating for anyone interested in art and history. Even if you don't happen to be in the area, get on to the website – www.sigismundus.hu – and take a look for yourself.

FROM THE PRESIDENT

It is my pleasure to thank our outgoing President, Inge Grant, for the grace and style with which she has represented the Society. Many thanks also to Ross Steele, who leaves Council after 12 years, for his many contributions to the Society's activities. Also leaving Council are Graham Watman, who did so much as our Treasurer to reorganise the Society's financial management, and Peter van de Velde, who brought a wealth of management experience.

Welcome to our new Councillors, Aviva Ziegler, an award-winning documentary filmmaker, and Robert Spillane, who is already well known to members through his acclaimed lecture series, *The Mind's Eye*.

You will have received brochures for two new courses of lectures – *Civilisation: How the West was Made* and *Italia Drammatica*. The Society's highly successful lecture series and a host of other wonderful member programs were devised by a key staff member, Louise O'Halloran. The Society's success depends in large measure on our talented professional staff. After nine years, Louise will be leaving the Society shortly, and will be sorely missed.

The Society's members have contributed enormously to the Gallery's permanent collection over the years. The acquisition of new works remains a key objective of the Society. The *Collection Circle* has just been launched to enable you to donate directly to new acquisitions. I hope you can join in to make our *Collection Circle* as large as possible.

MICHAEL FENELEY

MAD GENIUS AND SHEER PLEASURE

OUR NEW LECTURE SERIES EXPLORES THE WEST AND HOW IT WON

WESTERN CIVILISATION, for all its dimensions, depths, twists and turns, has been the premier force in creating the modern world, Australia included. But who created the West? All of us carry about a vague surmise as to how the West came to be. The received story mixes notions of Greek democracy and free enquiry, ideas of Christian love and authority, and counterbalancing notions of that enterprising spirit for global influence created somewhere between the Romans and the Vikings.

This story, however, is also part of the great myth by which we oftentimes delude ourselves. It is a story that tends to suggest that those individuals who contributed to our world today had some notion of what they were trying to achieve. If we dare, however, to place these outstanding individuals in a narrative that looks more at the culture *about* them, than simply at their legacy, then the tale of how the West won becomes a gripping overview of who we have become. This overview shows us how a mix of confused sentiments, accidents and horrid disasters resolved themselves, through moments of mad genius and sublime inspiration, into the global culture we know today.

What so often gets downplayed in the great story of the West is how culture provides the key to the ways in which people thought and how they were motivated. This tremendous force of culture – the thinking, the arts, the social activities of Europeans – provided the fulcrum around which monumental decisions that affect us deeply today were fashioned, sometimes almost casually. One fascinating example will highlight what I mean.

Around 2,500 years ago in Athens "democracy" was just another term for "mob rule." It was a series of tyrants, not democrats, who presided over Athens' emergence as a great cultural centre. The most famous of these strong men was Pisistratus. He was a man who highlighted culture on one hand, but fed off the superstition of his people on the other. One of his grabs at power involved putting an unnaturally large and graceful woman on his chariot and riding into the city. Claiming that the girl was Athena herself, he explained how the goddess had sanctioned his rule. For the most part, the people bought the ruse.

This act, of course, seems a long way from our image of the Greeks as the high point of classical rationalism. Democracy's birth was no less fantastical. Hipparchus, one of the tyrant's sons who ruled in his stead, publicly slighted a beautiful young man who refused his advances. The young man and his male lover decided to set their hearts on personal revenge. Their successful tyrannicide set in motion the expelling of the tyrants in Athens and created a power vacuum that saw the establishment of the premier democracy in world history.

In the years that followed – ironically – Athens' constitution worked best when talented aristocrats ruled by the force of their own charisma. By the sheer power of his personality, Pericles set the stage for Athens' glorious appearance in history as an ideal democratic state. Regrettably after him, Athenian democracy was left to its own

In the days when men of power could declare ordinary mortals to be gods, the Roman emperor Hadrian raised the handsome Antinöus, reputed to be his lover, to the status of god after his drowning aged 19, ordering temples for his worship all over the empire. Statues of Antinöus are still to be seen in Europe, this one in the Vatican's Pio-Clementine Museum. Image © 2002 René Seindal.

squabbling and fell in a manner as fascinating as its rise. We can see, however, how important personal lives, expectations and hopes influenced this story. It is a story that has mostly been reworked and sanitised to shore up our understanding of democracy today. It is a story for the ears of any potential republic.

Greek democracy became part of the great myth that Rome herself tried to fashion for her own purposes. Her sophisticated aristocratic republic could not help but grow into a vast empire. It was Europe's first significant move towards a global reach. This need to be global was taken up by the Catholic church after the barbarian invasions that saw Rome fall. Under the new Christian empire, from the 800s on, we see the development of a vast new culture that highlights the supremacy of Europe. The costs of such an ideal, however, were enormous. In the ideal European society everyone had their place and their place defined who they were. As philosophers, artists, poets and religious dissenters struggled against this system with all their might, we glimpse the most fascinating part of our tale. It is in these centuries – even before the Renaissance – that we see the fabrication of the modern self.

European culture in what has been called "the dark ages" underlines the struggle towards what we know today as the cult of the individual. From here we have become souls who put personal freedom before all else. Two thousand years might separate Pericles from Martin Luther, but for all their faults – in fact because of them – they contributed to our sense of self today. When we place these great figures in their cultural context and compare them with other great minds from St Augustine to Shakespeare, we can really begin to see who we are as Westerners.

Taking these fascinating accounts of personal heartache, humour, joy for life together with actions inspired, daemonic and obsessive, I plan to show a whole new aspect to civilisation at the Art Gallery later this year. Last year's *Civilisation: The Art of Being Human* showed us how wonderfully sophisticated world culture could be. This year I would like to open up the Western mind and its idea of Western civilisation as global and normative. I want to seek out why, rather than just how, it has become the dominant culture on the planet and consider the fascinating options for its future. As with last year, I will be firing off and filling in points from Lord's Clark's mammoth *Civilisation* as well as continuing to weave into this great story ideas on what "civilisation" really means. At a time when the West really needs to understand what on earth it is fighting for, and why, investigating and questioning who we are as a culture may never be so important.

CHRISTOPHER HARTNEY
A lecturer in the University of Sydney's department of studies in religion,
Dr Christopher Hartney begins his second series of lectures for the Society in August. Civilisation: How the West was Made *will be held on Friday and Saturday mornings – see the brochure for details.*

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A Klippel Masterpiece

INAUGURAL GLEESON O'KEEFE FOUNDATION PURCHASE

WE ARE THRILLED to have acquired Australian sculptor Robert Klippel's masterwork from the early 1970s, *Number (or Opus) 300*, as the inaugural purchase for the Gleeson O'Keefe Foundation. An abstract construction of brazed and welded steel, found objects and geometric metal sections – it was sold in March as part of the highly publicised William Burge collection. Works of this calibre and from this period in Klippel's oeuvre rarely come onto the market.

Number 300 deals, in one of the few occasions in Klippel's art, with a resolute verticality. The artist forged an intricate relationship of void and solid within a more enclosed form, which combine to bring this modernist, machine-inspired sculpture as close as Klippel came to making explicit the links he felt existed between his work and the great traditions of Western sculpture.

James Gleeson, a long-time friend of the artist, provided an insightful summary of the work when he wrote in 1983 that "in Klippel's sequence of grand complexities it must be given a place among the foremost. Even the sloping towers of the mighty *Number 247* hold no concentrations of greater density or complexity, though here the solitary tower rises in persistent verticality, opening and spreading slightly at the top as though preparing to embrace space after its assertive rise through it."

In this sense, *Number 300* tames the extraordinary nervous energy of Klippel's 1960s abstract assemblages into one majestic form. It ranks amongst the half dozen major achievements from the 60s and 70s when Klippel produced masterworks in metal junk, including the well-known IBM and NCR-part sculptures. Like all such seminal sculptural moments in Klippel's oeuvre, the work holds an extraordinarily complex disposition of forms in space and extreme intricacy of component parts, an insistent assertion of the hand-made and a challenge to viewer preconceptions relating to scale. Produced when Klippel's materials, particularly his found metal rods and sections, promoted a geometricist sub-language of form, this geometricism is partially subverted or modulated by the sheer organic energy of the larger sculptural form created from such micro-components. This was ultimately Klippel's central sculptural achievement.

Robert Klippel
Number 300 1972-74
Construction of brazed and welded steel, found objects and geometric sections
123 cm high
AGNSW collection
Gift of the Gleeson O'Keefe Foundation 2006
© estate of the artist

The Gallery received an enormous boost to the collection in 2003 with a gift from the artist's son Andrew of Klippel's superb and extremely popular cabinet of miniature sculptures (*Nos 1037 -1126*) which is on permanent display. With the acquisition of *Opus 300*, the Gallery now houses two of those sculptures the artist considered to be his greatest works. Given Klippel's stature in sculptural production in this country, and the quality of this work – and the long relationship between James Gleeson and Robert Klippel – this is a wonderful and entirely fitting inaugural acquisition for the Gleeson O'Keefe Foundation.

DEBORAH EDWARDS
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Gulumbu Yunupingu's stars "represent ancestors ... a metaphor for the unity of all people".

ABORIGINAL ART ON THE WALLS OF PARIS

CO-CURATOR HETTI PERKINS ON A UNIQUE PROJECT FOR INDIGENOUS AUSTRALIA

THE AUSTRALIAN INDIGENOUS ART COMMISSION at the Musée du quai Branly, Paris, has presented an extraordinary opportunity for Indigenous art to be showcased on the world stage, on an unprecedented scale. Eight distinguished artists from around Australia have been commissioned to create new works that extend the parameters of their art practice and our understanding of contemporary Indigenous art. The installations by Paddy Bedford, John Mawurndjul, Ningura Napurrula, Lena Nyadbi, Michael Riley, Judy Watson, Tommy Watson and Gulumbu Yunupingu will be seen by many millions of people in the coming decades. The commission comprises many hundreds of square metres of painting, etching and sculptural works on the ceilings, walls, facades and columns as part of the fabric of the building.

The Musée du quai Branly is a project of the French President, Jacques Chirac, who will open it late this month. It is sited on the left bank of the Seine, and destined to be a cultural landmark. An international competition for its design was won by renowned French architect Jean Nouvel. It was his idea to incorporate Australian Indigenous art into the permanent fabric of the Musée. The commission is a joint initiative of the French and Australian governments and managed by the Australia Council for the Arts. The Musée invited Brenda L. Croft and me to curate the commission and we contracted the Sydney-based architectural firm Cracknell and Lonergan to advise the artists on the most effective means of realising their ideas. The Art Gallery of NSW, the National Gallery of Australia and our Embassy in Paris have supported the project.

The commission is unparalleled in its scale, ambitious in its intent and has, in effect, 'colonised' its host building. In one of three buildings on the Musée site, it enjoys a commanding position on the Rue de l'Université, set against the backdrop of the Eiffel Tower – just a block away. The museum space is an enormous bridge that rises over a landscaped garden with water features which covers most of the site's footprint. Within this museum are housed just a fraction of the Musée's vast collection of the arts of Asia, Oceania, Africa and the Americas, including works from Australia. The commission contributes to the Musée du quai Branly's charter of presenting the myriad world cultures as living traditions. Sited at one of the main gateways to the complex, the Australian Indigenous art commissioned for the Musée du quai Branly provides a conceptual entry point to the museum.

At the heart of the commission is Jean Nouvel's idea of the 'game'. This concept is realised in the mirror-like surfaces of the windows and the sections of glass strategically placed along the corridor walls of the building's first and second levels, housing the installations by Ningura Napurrula and Gulumbu Yunupingu. Intrinsic to the design of the building is that the Australian Indigenous Art Commission be seen from the street. The reflection cast by the juxtaposition of the painted and polished surfaces generates a synergy between the work of the artists and the architect. The building becomes a vessel for the art.

Ningura Napurrula and Gulumbu Yunupingu's works respond brilliantly to Nouvel's thesis. When viewed through the museum's windows, the reflected painting installations resemble a series of infinite 'rooms'. The proximity of the works by Napurrula and Yunupingu offers a binary view of earth and sky, formed by the agency of creative ancestral beings. In Napurrula's work immense overhead wheel-like forms rotate through the space, navigating a labyrinthine symbolic landscape. Traditional ties to country and the resilience of Pintupi culture stamp this work with a graphic intensity.

Yunupingu's constellation of *gan'yu* (stars) is a fitting response to the site. Gazing upwards, individual stars emerge while others recede to represent those hidden within the depths of space. Captured within this cosmos are the travelling lights of distant stars, long extinguished. From different vantage points the motifs coalesce and disperse, generating currents of spiritual energy. The stars represent ancestors and for the artist this peopled universe is a metaphor for the unity of all people. Yunupingu speaks for all of the artists involved in the commission when she dedicates her artwork as a "gift to the world".

Lena Nyadbi's work, rendered into the western end of the *façade*, refers to *kumerra*, a Gija term for traditional body scarification marks. These designs also represent the *jimbala* or stone spearheads that proliferate throughout her father's country in the East Kimberley region of Western Australia. The work towers above the streetscape like the mountain ranges that rise abruptly out of the spinifex plains around Nyadbi's community of Warmun. The boldly contemporary aesthetic Nyadbi applies to customary designs has become a hallmark of her oeuvre. In her work for the

Ningura Napurrula's "immense overhead wheel-like forms rotate through the space..."

commission, the tactility of recessed and raised welt-like sections is amplified to suggest a process of embossing or gouging.

The installation around the main building entry by Nyadbi's countryman, Paddy Nyunkuny Bedford, provides an anchorage point for the commission. The manifestation of his work at the Musée du quai Branly seems far removed from the shady verandah in the small Kimberley township where it was conceived. However, Bedford's imagination is as unlimited as the tensile strength of the Ngarranggarni from which he draws inspiration. The fluency of past and present is embraced in Bedford's minimalist sculptural rendering of sacred sites, roads, rivers and stockyards – the natural and built topography of his country.

Tommy Watson was a young man when he encountered the first missionaries to arrive in his country. In 'mapping' his grandfather's country, the artist recalls his childhood and a lifetime spent surrounded by the beauty and majesty of the Pitjantjatjara homelands. His work in the commission merges traditional visual language and contemporary painting techniques on a scale that suggests a desert panorama. It is an affirmation of the enduring resilience and innovation of Aboriginal culture.

Symbolic images representing the opposing values of Aboriginality, Christianity and pastoralism converge in Michael Riley's work. Made in the last few years of his life, *cloud* 2000, is subtly autobiographical,

Lena Nyadbi's work, rendered into the outside wall, represents traditional body scarification marks and stone spearheads. From the street, it links the work of her colleagues on the first and second floors.

yet the narrative of this dreamlike sequence echoes the experience of the many Aboriginal communities from the first waves of colonisation. Much of Judy Watson's iconography is sourced from indelible and ephemeral presences in the landscape, a process the artist describes as 'learning from the ground up'. *museum piece* 2006 is comprised of annotated drawings of objects in forgotten European museum collections. Installed along the eastern edge of the museum's glass *façade*, it presents a form of cultural repatriation and signals the changing status of Indigenous communities in museum practice.

John Mawurndjul's work has a special relationship to the Musée du quai Branly. Bark paintings acquired from western Arnhem Land in the Northern Territory by the Czech collector Karel Kupka are on permanent display in the museum. During visits to Paris prior to the opening of the Musée du quai Branly, Mawurndjul helped to identify some of the themes of works in the collection.

Mawurndjul's work is installed on the museum's ground floor ceiling and on an adjacent column, the latter being a sculptural interpretation of a traditional *lorrkkon* (hollow-log coffin). In these works, *rarrk* (cross-hatching) is employed to dazzling effect, with none of its rippling intensity sacrificed to scale. As he demonstrated in *Crossing Country: the alchemy of western Arnhem Land art* at the AGNSW in 2004, Mawurndjul is the leading protagonist of a new chapter in western Arnhem Land art history which emphasises the geometric aesthetic of the regional style. The country where he lives is renowned for its rock art galleries. For Mawurndjul, his painting on the ceiling of a new museum in Paris is a natural extension of this ancient application.

The process of curating the commission has been exhausting and exhaustive, involving visits to the site by members of the curatorial and artist team, as well as an intensive process of sampling and visits to communities around Australia over the past few years. While some things have been 'lost in translation' between French and English, not to mention the many Aboriginal languages, overall it has been a model of international relations. Mostly, it has been a privilege to play a role in this celebration of the ongoing presence of the oldest continuous culture in the world in Australian Indigenous art. The Australian Indigenous Art Commission at the Musée du quai Branly embraces the strength of tradition and the spirit of modernity.

HETTI PERKINS

Senior curator, Aboriginal and Torres Strait Islander art

Part of this essay appears in a book published by the Australia Council and Art & Australia Books to commemorate the opening of the Australian Indigenous Art Commission in June 2006.

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Charles Bush *Derby St Collingwood 1956* gouache on paper 33 x 50 cm

This picture was painted in 1956 for the cover of a brochure announcing the opening of Australian Galleries by Tam and Anne Purves. In that year the gallery consisted of the square black building only, but the neighbours allowed the painting of diamonds and palette on the fence belonging to their terrace. Eighteen years later the Purveses purchased this terrace and expanded the gallery into it.

In 1966 Stuart Purves joined his parents in the business and today runs Australian Galleries at four locations: the original Derby Street address, another in Collingwood and two in Paddington, Sydney. From its original staff of two, the gallery employs twenty-two people, five of whom are from the Purves family.

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Eugene von Guérard
Waterfall, Strath Creek 1862
Oil on canvas
83.2 x 65.7 cm
AGNSW collection

Waterfall

AN INSPIRATION TO TRAVELLERS AND ARTISTS

IN 19TH CENTURY Australia, artists and photographers keenly sought out waterfalls as subject matter. Working according to the traditions of Romanticism, they regarded this motif as the ultimate expression of the sublime and the beautiful to which they aspired. Evidence of the power of nature or God and symbol among other things of a life-giving force, the waterfall has long been a welcome sight to weary travellers with its promise of physical and spiritual replenishment.

An enduring fascination for this motif is highlighted in the current Australian Collection Focus Room display. The collection holds a number of images of waterfalls spanning two centuries, but among these perhaps none so potent in its romantic symbolism as Eugene von Guérard's small painting of 1862, *Waterfall, Strath Creek*. His exquisite homage to God in nature through the spectacle of water cascading down a rocky gully, has been inspirational for a number of later artists and provided the genesis of this display.

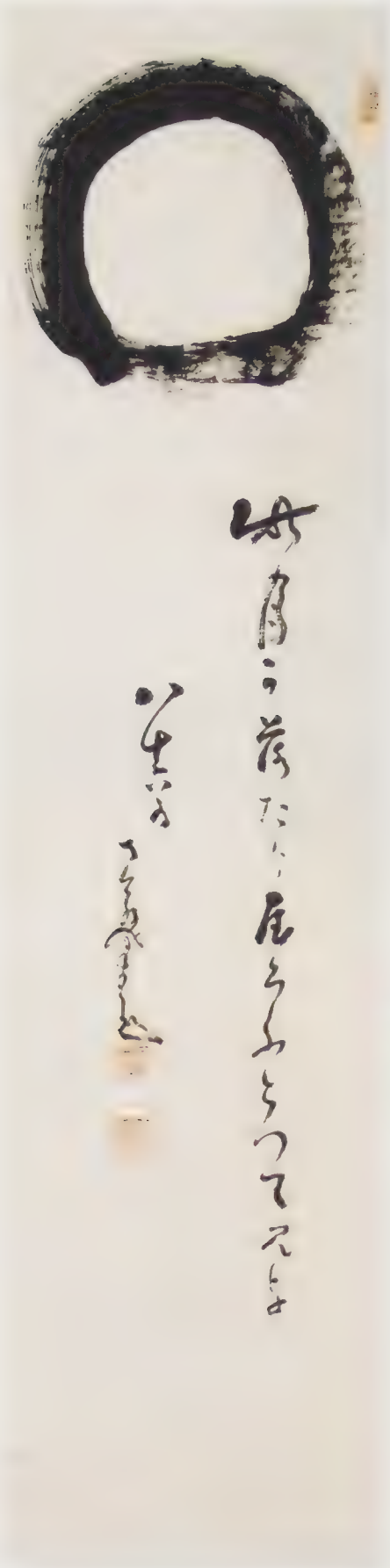
It was this painting that first prompted 20th century Australian artist Fred Williams to seek out waterfalls as potential subjects for his own work, to the extent of revisiting the site of von Guérard's painting to produce his own version. Although not based on Strath Creek in Victoria's Kinglake district but on Lal Lal Falls near Ballarat, Williams' *Waterfall polyptych* 1979, which is in this display, shows a waterfall whose course is similar to that of Strath Creek and reflects his enthusiasm for the geometry of von Guérard's image.

William Delafield Cook, too, was inspired by von Guérard's picture to revisit the site, producing *A waterfall (Strath Creek)* 1980, his own large-scale realist version and tribute to the artist over a century later. This focus display offers a unique opportunity to look at the inspirational connection between these artists and paintings, normally separated by the chronology of the Australian art displays.

Also on show is Conrad Martens' luminous watercolour *Apsley Falls* 1874, credited as the first Australian work of art to enter the Gallery's collection, and a group of spectacular 19th century photographs of waterfall subjects from Queensland, New South Wales and Victoria.

HELEN CAMPBELL
Assistant curator, Australian art

Waterfall *is in the Australian Collection Focus Room until July 16, admission free.*



Nakahara NANTENBO
(1839-1925)
Enso
Hanging scroll, ink on paper 194.5 x 43.8 cm

ZENGA

THE MODERN AESTHETIC OF AN ANCIENT ART

"The heart of a Zenga, its inner meaning, lies beyond words; like Zen itself, a Zenga must be contemplated, enjoyed and comprehended with one's entire being."

John Stevens
Zen Mind, Zen Brush exhibition catalogue

Zenga is Japanese for Zen painting and refers to ink paintings created by Zen Buddhists from 1600 onwards. Primarily monochromatic, they are made by the application of black ink onto paper and occasionally silk. Their bold line, abbreviated brushwork and dynamic imagery represent the spiritual and artistic expression of Zen beliefs. Common images depicted in Zenga are that of Daruma, the founder of Zen, and a circle (*enso*) – usually painted in one brushstroke – which represents the essence of Zen. A calligraphic inscription of historical, cultural or philosophical symbolism is often depicted alongside the image.

Like other forms of Buddhism, Zen originated from the teachings of Buddha over 2500 years ago. Buddha, which means enlightened or awakened one, was an Indian nobleman who taught that the way to salvation was through enlightenment. Through clearing our minds of distracting thoughts and material concerns, a deep awareness of truth or a state of eternal bliss could be achieved. Not only the study of texts or rituals, Zen differs from other forms of Buddhism in its emphasis on strict meditation in order to attain knowledge and enlightenment.

Zen is the activation of Buddha awareness within oneself and was founded by Bodhidharma, known in Japanese as Daruma, who came from India to China in the 6th century to overturn the doctrinal structure of Buddhism. Bodhidharma promoted personal enlightenment rather than the promise of heaven. Often portrayed in Zen art, he taught that spiritual awakening could only come through one's own efforts. "Zen is a direct pointing to the human heart, see into yourself and become Buddha" is a phrase often associated with his teachings.

The Zen experience of becoming Buddha is called *satori* in Japanese. It is not a mystical state but a direct perception of things just the way they are. Zen enlightenment is sudden and spontaneous, but only achieved through intense training. There are two primary methods of Zen practice. The first is meditation or *zazen* where the practitioner sits in the lotus position for long periods of time until the distinction between self and other are removed, and body and mind become one. The second is the study of riddles or *koans* such as that created in the 17th century by Zen master Hakuin Ekaku: "Two hands clap and there is a sound. What is the sound of one hand clapping?" The *koan* is used as a tool to trigger enlightenment by forcing the mind beyond logical thinking until the intellectual process gives way and reality is experienced directly.

SUIO Genro (1716-1789)
The sixth patriarch's rice-pounder
Hanging scroll, ink on paper 32 x 50.6 cm

HAKUIN Ekaku (1685-1768)
Giant Daruma
Hanging scroll, ink on paper
130.8 x 55.2 cm

All works from the Gitter-Yelen collection

After its establishment in China, Zen began to spread through East Asia to Vietnam, Korea and Japan. Zen as a distinct Buddhist sect didn't emerge in Japan until the 12th century, becoming popular with the samurai warriors who had seized power from the nobility. When the Ashikaga military government came to power in 1392, Zen became the principal religion in Japan and there was a great flowering of Zen culture in poetry, theatre, architecture, landscape gardening, calligraphy and painting.

The course of Zen Buddhism in Japan had changed significantly by the end of the 16th century, during the Edo period (1615-1868). This period is often referred to as the "people's Zen" because, although Zen was not the official religion during this time, many Zen masters emerged. They included Hakuin Ekaku, who taught the principles of Zen to people of all social and economic classes on their travels through rural Japan. Art and calligraphy became an important tool to convey the teachings of Zen masters and it is works from this period that will be seen in the *Zen Mind, Zen Brush* exhibition.

All but one of the paintings in the exhibition have been mounted as hanging scrolls, which would be hung in a temple, or an alcove in the home for contemplation. Some scrolls functioned as good luck charms while others would be rotated in the alcove depending on the season or the owner's mood.

The works in *Zen Mind, Zen Brush* come from the private collection of Dr Kurt Gitter and Alice Rae Yelen. Together they have established one of the finest collections of later Japanese paintings outside Japan. Gitter discovered Zen painting in the early 1960s whilst working as a doctor for the US air force in Japan. The beauty, simplicity and the modern abstract aesthetic of Zen painting appealed to Gitter and Yelen. They began collecting Japanese art during the 1970s and 80s when little was published in English about the topic. Since their discovery of Zenga, Gitter and Yelen have helped organise exhibitions of their collection in order to share this art form with a wider audience.

Based in New Orleans, the survival of this collection during the devastating effects of Hurricane Katrina in August 2005 is a story in itself. Gitter and Yelen returned to their home to find the water level had risen to half a metre in their home and had stayed there for three weeks. Luckily the water stopped a few centimetres below the *kura* (treasure house) where the majority of the works that had been selected for this exhibition were stored. Only one work was destroyed in the floods – a painting of Daruma by Shaku Soen, who introduced Zen Buddhism to the West in the 19th century. An image of the work has been reproduced in the exhibition catalogue.

JANE SOMERVILLE

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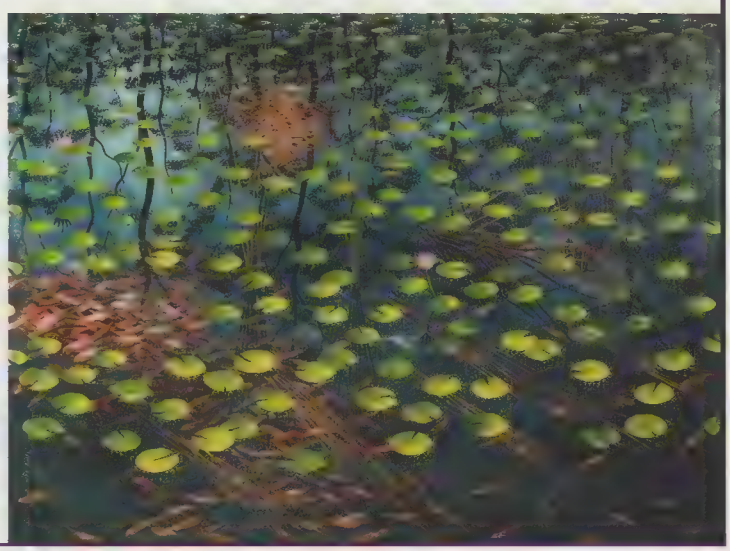

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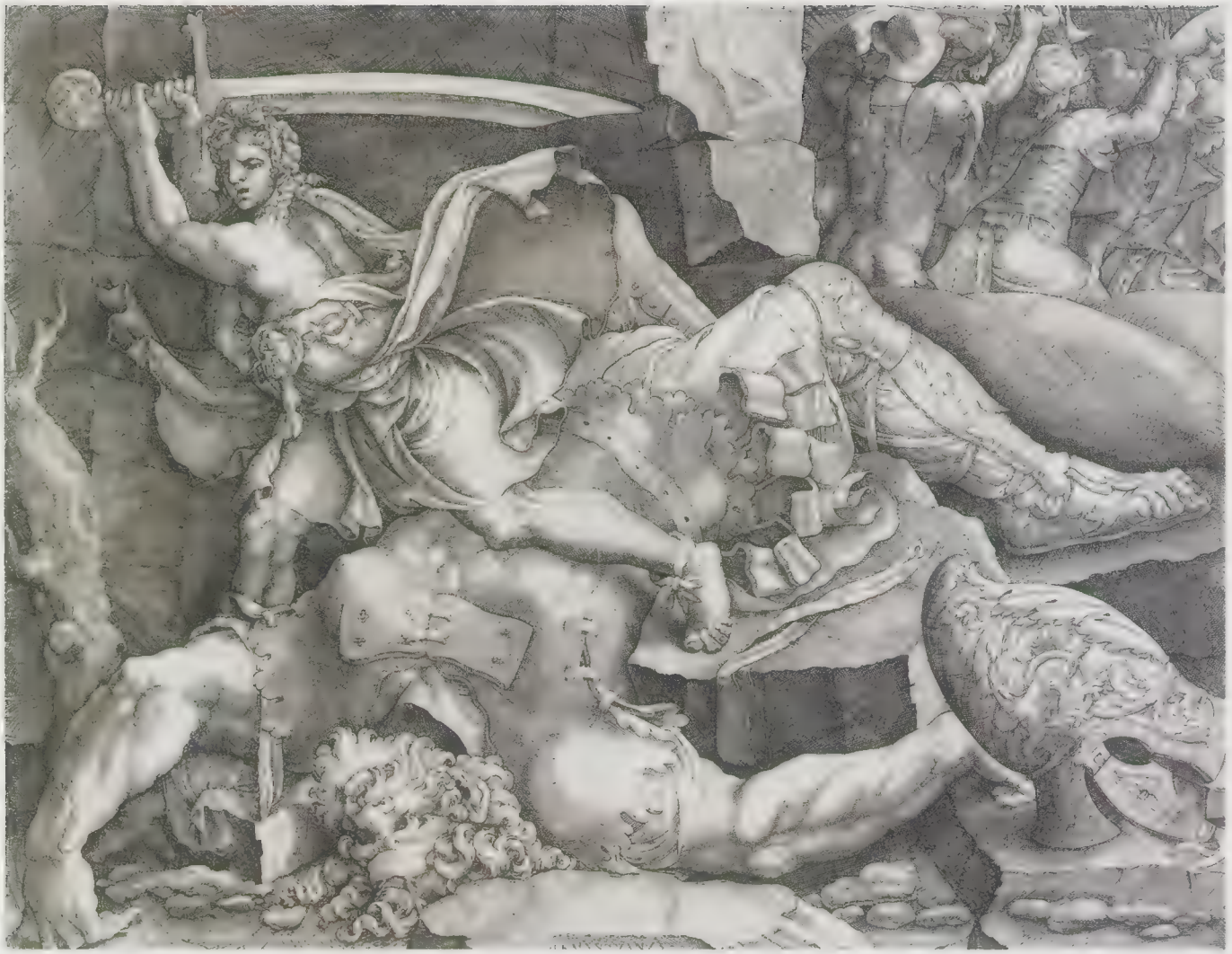

Giovanni Battista Scultori
after Guilio Romano
David and Goliath 1540
Engraving 35.9 x 45.4 cm
AGNSW collection

OLD EUROPE

RARELY SEEN PRINTS AND DRAWINGS ON SHOW

WORKS OF ART on paper make up the largest category of artworks housed at the Art Gallery of NSW, yet they are the least visible. This is partly due to conservation requirements, designed to ensure their longterm preservation, and partly to the very nature of prints and drawings collections, which are often just too large to be displayed in their entirety.

Many people associate the Gallery with its exhibits, and it is often overlooked that display is not the only purpose of a collection. A well endowed print room, with works from all periods by famous and obscure artists alike, can be compared to "a gargantuan picture book of Western civilisation" in the words of Henry P. Rossiter, former curator at the Museum of Fine Arts, Boston. Its importance as a source of learning about the past or the development of an artist's ideas, let alone as a centre of study and connoisseurship, is paramount. This is the role of the study room for prints, drawings and photographs at the AGNSW. Its services are open to all members of the public, free of charge.

Most visitors, of course, have neither the hours, nor I suspect the inclination, to wade through every sketch made by anonymous Italians in the 16th century, or every etching ever published by Adriaen van Ostade. So an exhibition has been organised to bring out works which for one reason or another are rarely seen on public display. The aim has been to amass a panorama of 100 or so works that are both representative of our collection as a whole, and illustrate, in a chronological survey, the unfolding story of the graphic arts in Europe, from the time Mantegna took up engraving in the late 1400s, to the closing years of the 18th century.

Of the earliest prints in the exhibition, the woodcuts by Germanic artists working in the 1490s are of special interest, as are the 16th

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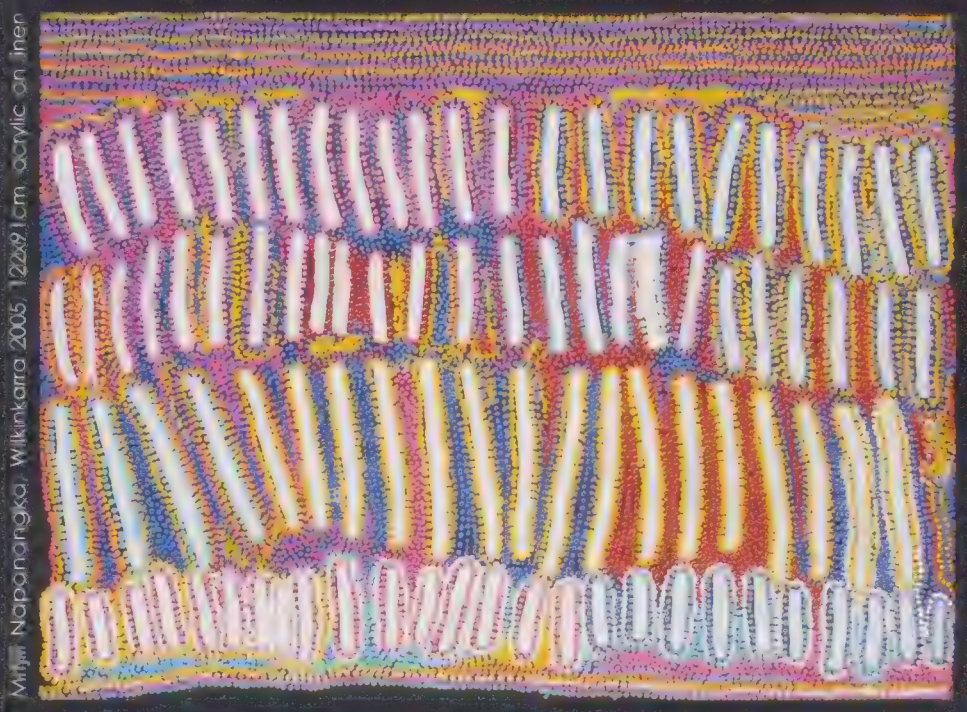
John Olsen *Spring in the You Beaut Country*
1982-87 oil on canvas 152 x 167cm (Detail)

DIVAS OF THE DESERT 13 May - 24 June 2006



Mitjili Napanangka Wilkinkarra 2005 122x91cm acrylic on linen

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Robert Pollard after Thomas Rowlandson
Vauxhall Gardens 1785
Aquatint, handcoloured 48.2 x 74.5 cm
AGNSW collection

century Italian engravings. Some artists invented and engraved their own compositions, while others became part of a flourishing new school of reproductive engraving – like Giorgio Ghisi, whose prints after Michelangelo's prophets and sibyls from the Sistine ceiling are works of technical virtuosity and great beauty in their own right. In an age before multi-media, printmaking was the new technology that revolutionised the visual culture of Europe. Because it existed in multiples, the print became the means by which stylistic innovations and artistic ideas were broadcast far and wide. Certainly, Dürer would never have become famous across Europe were it not for his use of prints.

The 17th century is represented with some fine prints from Italy, France and the Netherlands. This was the golden age of etching. Rembrandt was its greatest exponent and brought the technique to perfection. His *Christ Presented to the People* is one of the star pieces of the exhibition. Canaletto's Venice, Piranesi's Rome and Hogarth's London all represent different aspects of printmaking in the 18th century. Alongside these we have superb drawings by Fragonard, Greuze, Tiepolo and Gainsborough. What the collection lacks in earlier old master drawings is compensated by its 18th century holdings.

The story of Sydney's old master prints and drawings collection begins in the 1930s. It was largely through the effort of a trustee, Sir Lionel Lindsay (himself a famous etcher and wood engraver) that a print room was set up at the Gallery. The task of stocking it was soon entrusted to Harold Wright, the respected English print historian. For more than a decade Wright's consignments arrived from London in a steady stream, establishing the nucleus of our present collection. Since then the collection has moved in various directions, and exhibitions like this are always helpful in suggesting new ways forward. They allow you to see very quickly and clearly where the gaps are. Refining and building a significant collection is, after all, a never-ending quest.

Preparing the works for display has involved much effort behind the scenes. Rose Peel, the Gallery's paper conservator has meticulously restored a great many works. Bill Lamont and Lilly Yang have made new mounts. Bill Lamont is perhaps one of the few remaining craftsmen who still cuts mounts by hand, the effect of which cannot be replicated by modern mount-cutting machines. Bill, who retired from the Gallery early this year, returned specially to finish the project. He made his first mount at the Gallery in 1964, and quite possibly more of the collection has passed through his hands than anyone else's. This exhibition is a tribute to his long contribution to the care of prints and drawings at this Gallery.

PETER RAISSIS
Curator of European prints, drawings and watercolours

OLD EUROPE: prints and drawings c. 1500 to c. 1800 *runs from June 3 to August 6 in the Rudy Komon Gallery, admission free. Peter Raissis will give the first of a series of talks on June 7 at 5.30pm.*

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In the making: **Liu Xiaodong** works on *Hot Bed* 2005-2006, installation with two paintings, oil on canvas, 260 x 1000 cm, courtesy of the artist and Dan Bo.

Painting from life...

... FOR THE BIENNALE ON THE WALLS OF OUR GALLERY

LIU XIAODONG IS a rare artist in China. Born in 1963, he lives and works in Beijing – painting what he sees. He has been described as "transgressive" and a "cynical realist". He has had solo exhibitions in Taiwan, Paris and San Francisco. Now a monumental two-panel work, *Hot Bed* 2005-2006, is coming to the Art Gallery of NSW for *Zones of Contact: 2006 Biennale of Sydney*, selected by artistic director Charles Merewether, who describes his choice:

"These two new paintings and installation constitute a major work by Liu Xiaodong. Placing the two canvases adjacent to one another, the image of the displaced Chinese labourers and Thai bar workers form a narrative in which their temporal and spatial difference signify the disjunctive character of contemporary life in China as elsewhere."

A detail from *Hot Bed* appeared in last month's *Look*. This month we have two extraordinary photos of Liu creating this work, outdoors and with a large cast of people assembled for him to paint from life.

Australian writer Nicholas Jose, for whom China has featured largely in novels and writing about art in particular, has followed Liu's career since 1988. Jose has written about the way this artist maintained his milieu, teaching oil painting at his old school and evoking the experiences of a social context that he knew so well.

Concluding a catalogue article in 2000, Jose wrote: "Liu Xiaodong's realism is attentive and analytical. It finds suggestions of grossness, or menace, or unspoken desire, within the appearance of things. He exposes the transience and enigma of the visual world, hinting that its pleasures may be illusory. That is the something extra that makes Liu Xiaodong more than an accomplished technician...

"He has turned the technical virtuosity and social engagement within the Chinese tradition of oil painting to new ends, producing work that has a natural strength and originality all its own. His compositional brilliance creates a world that is recognisable yet mysterious, humorous yet sad, chilling yet full of compassion – a human world of flesh and spirit depicted with an elegant contemporary realism that knows the fundamentals of life."

JILL SYKES

Zones of Contact: 2006 Biennale of Sydney opens on June 8, AGNSW and other venues.

LEWIS MORLEY

ROUNDING OUT THE PICTURE OF A VERSATILE PHOTOGRAPHER

I FIRST MET Lewis Morley at his gallery on the Parramatta Road. This was some years ago and I would drop in periodically. Lewis was usually chatting to someone and there were various photographs of his, and by others, on display. He and I had yum cha a couple of times and he showed me various pictures he had taken – theatre, reportage, portraits. I was preoccupied with projects at the Gallery and as much as I liked seeing Lewis and talking to him, I wasn't particularly focused on him or his work. This started to change when he spoke at the Gallery in 2000: I was intrigued not only by his story but by aspects of his photography. In 2003, I saw the exhibition which he did with the National Portrait Gallery in Canberra and began to realise the depth of his portrait work, his excellent darkroom technique and sense of aesthetics.

Because of what Lewis had shown me in the past, I knew there was more to his work than portraiture. I also knew that Lewis was a much travelled, very erudite individual who had a broad understanding of visual imagery whether film, photography, painting or sculpture from the present and through history. I proposed the forthcoming exhibition to the Gallery in 2004 and Lewis and I worked through 2005, piecing the show together. It is always an interesting process working with an artist and I had recently emerged from some years working with Melbourne artist Bill Henson. Collaborating with Lewis was different, partly because he has been working for much longer than Bill (50 years as against 30) and partly because Lewis' approach is different too. In a way, the

age: Lewis Morley

impulse is the same – to make sense of one's imagination and how it operates in the world, and how it is refracted through the objects one finds there. Lewis, however, spent many decades working as a commercial photographer, mainly with magazines in London and Sydney. He had to be quick on his feet: working commercially does not necessarily allow for much intervention by the photographer.

I visited Lewis and his wife Pat regularly through 2005 and always there were more things to be looked at. It was an excavation both vertical and horizontal, with frequent stops for refreshments and discussion. Apart from the lounge room with its piles of interesting books, there were excellent examples of Lewis' photographs on the walls and objects he had made. Some of these are in the exhibition. In another room was the bulk of Lewis' archive: prints he had made with his precious stocks of fine photographic paper, all now obsolete, boxes of magazines he had worked for and theatre programs with his pictures. Elsewhere is Lewis' darkroom, which he continues to use. Slowly we worked through all possible locations, and each week seemed to turn up a new gem. I cannot pretend that this exhibition is in any way comprehensive so it is not a retrospective as such. It does, however, show a great deal of work which has not been seen in Australia before and it does aim to give an overview of Lewis' career.

The exhibition is divided into three main parts with a smaller section devoted to fashion. Lewis worked as a fashion photographer in London and Sydney, and he used his interest in street photography to enliven his fashion work and portraiture. He didn't work for the high fashion magazines but for *Tatler*, *London Life*, *Go!* and *She*. *Tatler* was becoming less stuffy and upper class and the others were more interested in daily life. Morley took the first fashion photographs of Twiggy and of Jean Shrimpton, and he used many people who weren't professional models in his fashion work. He photographed Susannah York, Bobby Moore, and the *Private Eye* team for fashion spreads, and used unusual models when he came to Sydney in 1971 and worked for magazines such as *Dolly*.

As a consequence of the people he knew and the models he used, there is a blending of the various aspects of Lewis' work – his interest in the performing arts meant that he already knew many actors. His encounter with Lindsay Anderson in 1959 led to Lewis photographing more than 100 West End productions through the 1960s. Photographing *Beyond the Fringe* in 1961 led to a long friendship with Peter Cook, work with *Private Eye* to the development of another important friendship with Barry Humphries. From 1962 to 64 Lewis was resident photographer for the wildly successful BBC-TV show, *That was the week that was*, one of the earliest incidences of a photographer being credited on a TV show.

In 1963 Lewis took *that* picture of Christine Keeler, which has become one of the most iconic images of the 20th century. It's a tantalising image and like all of Lewis' nudes it is a graceful one too. This is very much part of its allure and why it has become such an icon. It is worth studying the Keeler images (there are two in the exhibition and the contact sheets) to fully understand why it is important, as it is very much to do with how Keeler was posed and then how Lewis manipulated the image in the darkroom. Of course the association with a major political scandal has meant that the photograph has been endlessly recycled, most recently with the death of Keeler's lover John Profumo.

Despite Lewis' extensive experience in London in the 1960s with the print medium, theatre, satire, television and film, and his travels in

Lewis Morley
Dolly fashion, Sydney 1974
Cibachrome 30.2 x 24.2 cm
Collection Lewis Morley © Lewis Morley

Europe, the US and Africa, the scene was beginning to pall. Also, the advent of television meant that the range of picture magazines was starting to shrink. While there were plenty of opportunities to do advertising, Lewis was less than keen. With the encouragement of a friend, Babette Hayes who had emigrated, Lewis, Pat, Pat's father and Lewis junior moved to Sydney in 1971.

From Lewis' point of view, the fact that he was a self-taught photographer was an asset. He could work out how to do things in efficient and interesting ways. This adaptability stood him in good stead when he arrived in Australia. Apart from working for numerous magazines in Australia he did cookery books and cigarette ads. In between, he continued to do his own work, whether with the camera or with objects. He made assemblages, bronzes, and he used his photographs to make objects. He had painted and made objects since he was at art school in the early 1950s and though he exhibited these other works from time to time he was, and remains, mostly known for his photography.

In Sydney Lewis worked for style magazines, shooting interiors all over the world for *Belle*, portraits for *Pol* and fashion for *Dolly*. He no longer did theatre photography, a genre in which he had excelled in London where he very ably reflected the gritty realist drama of the period and the exuberance of the satirical shows. He spent more time on assemblages and sculptures which he exhibited regularly. In England it was as though he had completely disappeared until the late 1980s, when the National Portrait Gallery in London held a retrospective of his work. For the last 15 years Lewis has been progressively 'rediscovered' in Australia and England, and in 2005 the National Gallery in Canberra honoured Lewis' 80th birthday.

The exhibition *Lewis Morley* is the first time the AGNSW has focused on Lewis' work and it is an important opportunity to view the full range of his oeuvre. The exhibition includes nearly 150 exhibition prints and about 100 pieces of ephemera. The ephemera are particularly important in the theatre section, where the contact sheets show how Lewis worked and then how he might crop a

Lewis Morley
Nicol Williamson in The ginger man by J P Donleavy, Royal Court Theatre, London 1963
Gelatin silver photograph 36.8 x 29.1 cm
Collection Lewis Morley © Lewis Morley

chosen image. The publications associated with *Private Eye* and *That was the week that was* show the inventiveness of his work in this area and the degree to which Lewis excelled at collaboration.

Lewis' photography, whether reportage, portraiture or theatre, tends to revel in the energetic. Because his mode of working is to model figures and objects with shadow, there is an interesting tension between activity and form. This can be seen in the Keeler shot as much as in his photography of Peter O'Toole in *Baal* and other theatre photographs, or his portraits of Somerset Maugham, Barry Humphries, Joe Orton, nudes of his wife Pat and his self portraits. The same applies to street photography and reportage, although this is often more quirky. The photographs he took in India or Europe have a compelling attention to detail, mood and composition, and the ways in which people interact with each other.

Lewis continues to work steadily and his most recent photographs in the exhibition are from the last few years. They include portraits of British luminaries such as Beth Orton, Tracey Emin and Sarah Lucas as well as Australia's Kerry Crowley and Margaret Olley. Interestingly, in Lewis' more recent photographs of objects and landscapes, people have receded almost entirely so that the pictures are more purely about form, space and atmosphere.

Reviewing the span of Lewis' working life has been a fascinating process, and it's not over yet. It is a life crowded with luminaries, travels and a restless inventiveness and Lewis continues to enquire into the state of things whether film, literature, theatre or art. The catalogue accompanying the exhibition attempts to round out the picture rather than concentrating on portraiture. It includes an interview with Lewis where he discusses all manner of things: his thoughts on Cartier-Bresson and Lartigue, the influence of *The family of man* exhibition which toured the world in the late 1950s, British painting, theatre and photography of the late 1950s and into the 1960s, his Chinese heritage and its importance, his love/hate relationship with photography and the enduring power of the image.

Accompanied by a parallel film program curated by Robert Herbert featuring some of the great British cinema of the 1960s, plus a number of talks, lectures and other events, *Lewis Morley* promises to be as lively and energetic as the man himself. Lewis is an articulate speaker so to leave the last words (from his autobiography *Black and white lies*) to him: "I don't like analysing photographs, I don't like analysing paintings. My whole attitude to life has been emotional and I depend on emotions to get my kicks. There are certain images that are great, like early Cartier-Bresson, but I don't want to know anything more about them. Quite often one's reactions are coloured by knowing too much. We let our fantasies take over when we should tear them away. I always find myself resisting reading people's motivations for their work. It could so easily not be the truth. I'd rather just let the picture speak for itself."

JUDY ANNEAR
Senior curator, photography

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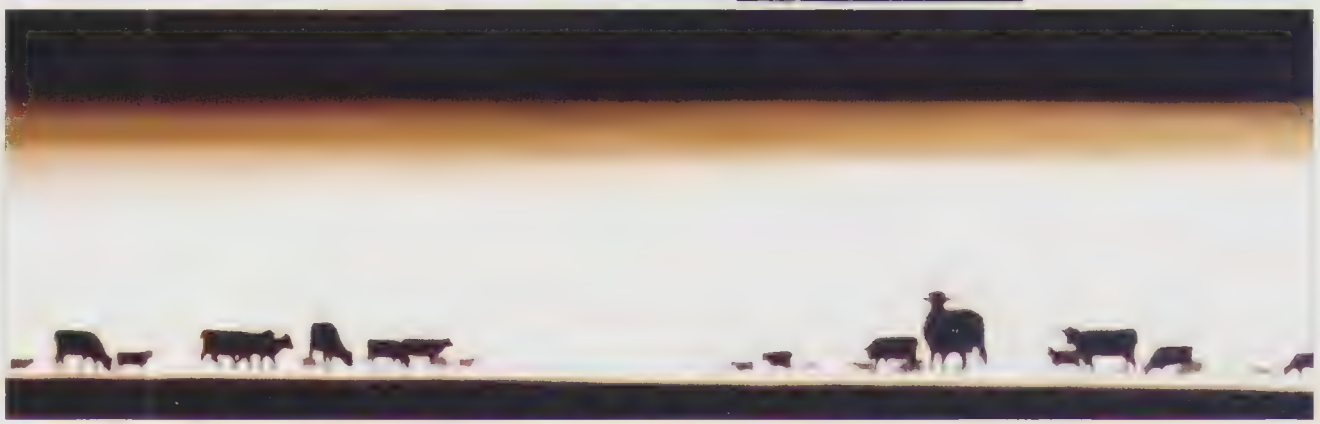

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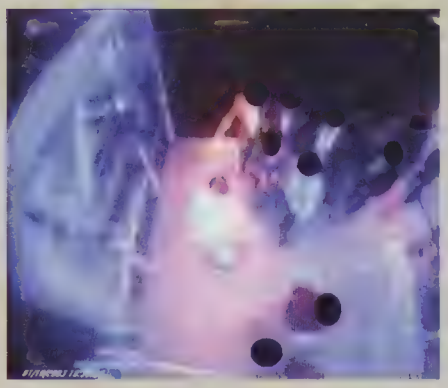

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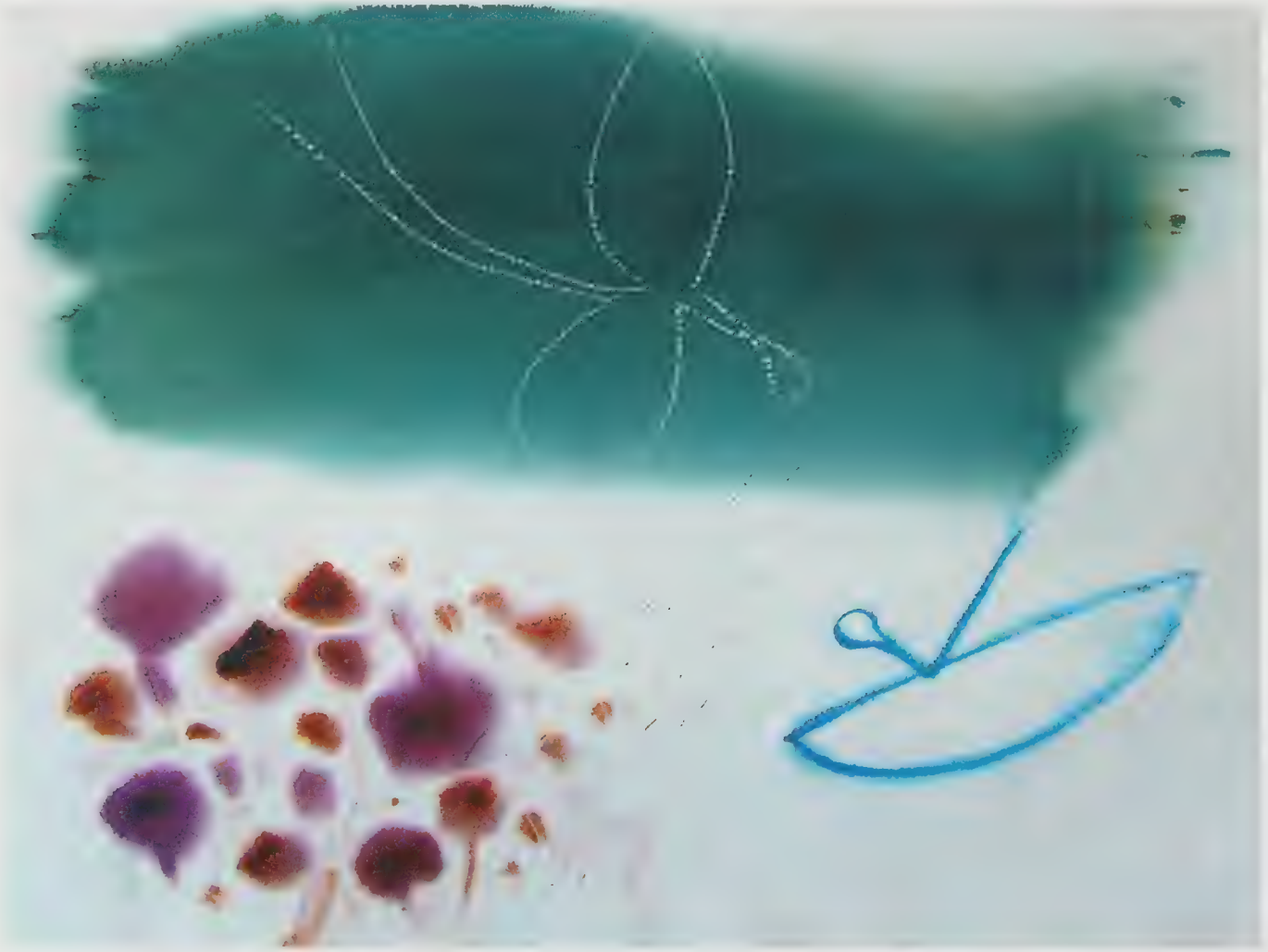

Guy Warren *Wingman with Boatman* 1987.
Watercolour on paper 56.0 x 76.0 cm
Collection Gouburn Regional Art Gallery © the artist

"REMEMBER ME TO Goulburn, drowsing lazily in its dreamy graceful hollow in the blue distance." So wrote a girl named Stella Miles Franklin in her novel, *My Brilliant Career*.

One of Australia's best known writers, Franklin lived in Goulburn from 1889, aged nine, until 1903, just after the publication of her novel in 1901. Yet despite its huge success, Australia's first proclaimed inland city was for many years considered ambivalent towards Franklin.

"However Goulburn now does promote its ties to Franklin," says Jennifer Lamb, director of the Goulburn Regional Art Gallery and self-confessed "Franklin fanatic".

"Research for the gallery's exhibition on Franklin showed just how significant Goulburn was to her evolution as a writer. There was the vital role of her mentor, T.J. Hebblewhite, then editor of the *Goulburn Evening Penny Post* (now the *Goulburn Post*) and the influence her experiences in Goulburn had on her writing and the success of her novel."

In the past, Goulburn has also nurtured artists such as Sydney Long, Roy de Maistre and J.J. Hilder. Contemporary artists who have ties to the region include Archibald winners Cherry Hood, who lives near Goulburn, and Guy Warren, who was born there. Warren's father played the piano at Goulburn's Empire Theatre during the silent movie era and Warren's mother, Edith Wilkie, was from a third generation Goulburn family. Warren says he is very proud of his uncle, William Wilkie, a builder and the local mayor in 1903, whose legacy is many fine buildings in Goulburn.

Warren has fond memories of Goulburn, especially of his "fearsome maiden great aunt", with whom he and his brother stayed for quite lengthy periods, and his attendance at Bourke Street Public School. He believes the town has had an impact on his work. "My interest in the environment

GRAEME ALTMANN

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and its relationship to mankind may have stemmed initially from my experience of the .andscape of the Goulburn region," says Warren. "Certainly over thousands of years man has been part of the environment of that region and its natural strength and vigour have influenced its inhabitants.

"Even though much of my work has been inspired by the rainforest, the country around Goulburn is great to draw and paint and I've always done a lot of drawing there. I just like the landscape. It is rocky, dry – not lush by any means. It is fairly gutsy, full of these rocky hills with rather squiggly white gums."

Although he lives in Sydney, Warren has kept his ties with Goulburn through his involvement with the Goulburn Regional Art Gallery. "The gallery is tremendously important to the local community and to its local artists," he says. "The director, Jennifer Lamb, is a local, which I think helps a lot. She knows the area and has its interests very much at heart. She is passionately involved. I think she does a sterling job and it is a great gallery."

Goulburn Regional Art Gallery is now housed in a purpose-built Phillip Cox building, but originally it was located in the old police station and courthouse that had been derelict. It had to be cleared of countless pigeons, and their droppings: such was the enthusiasm for a regional gallery that all the restoration work was done by volunteers. In 1982 this work was valued at $30,000.

The gallery has a collection of around 200 works, but its focus is on developing its own exhibitions, which often tour to outlying schools, and supporting its regional artists.

Interestingly, many of the exhibitions curated by the gallery are collaborative projects with artists and gallery staff as curators. Before any work is produced, there is a series of seminars to discuss the ideas behind the artworks, an unusual approach involving the artists, as Lamb explains.

"As a curator, instead of saying, 'I want to go and do an exhibition about water and I'll take that artist and that work because it fits the theme and I'll write about that to fit the theme', you are actually developing the theme with the artists. So in a way the artists are guiding the curatorial process. It is very risky. You often don't know what the artists are going to give you. But the process is there and that is important and we haven't had any major problems."

Cherry Hood
Untitled No. 12 2002.
Etching on paper 18.5 x 18.5 cm
Collection Goulburn Regional Art Gallery
© the artist

One example of a collaborative exhibition was *Icarus*, a theme suggested by Guy Warren, whose iconic wingman figure is suggestive of Icarus. After Lamb met with Warren, other artists were invited to take part: Tom Arthur, Alun Leach-Jones, Mitsuo Shoji, Ann Thomson, Bert Flugelman, Treahna Hamm and John Johnson. The exhibition's development involved the artists and gallery staff in three curatorial seminars over a period of 18 months, culminating in the exhibition which toured to nine other galleries.

According to Lamb, one of the most important exhibitions the gallery curated was *Water Works*, which canvassed the issue of water and was shown in July 2005 at the height of Goulburn's water crisis. "It was so relevant and meaningful to the community," she says. "It was artistically strong because of its development through discussion and debate, which deepened the understanding of water issues. It stimulated interest amongst artists and school students. It was a culmination of our environmentally focused exhibitions."

In August this year there will another major collaborative project with *snake stories*, involving sculptor and installation artist, Steven Holland. The community will be involved when Holland spends a couple of hours in a shopping mall where people can come and tell him stories about snakes and encounters in the Goulburn region. There will also be a studio space within the exhibition where he will develop new work. In October the gallery will score an artistic coup with its hosting of the $35,000 Country Energy Art Prize for Landscape Painting.

Lamb says she finds working in a regional gallery extremely rewarding because it is so intertwined with the region and its community. "It opens a vast range of opportunities to link art practice into the community and its interests," she says. "The challenge is to fulfill those opportunities."

BRONWYN WATSON

The Goulburn Regional Art Gallery is at Goulburn Civic Centre, corner Bourke and Church Streets, Goulburn, (02) 4823 4443.

Art of the Game

JOHAN HUIZINGA, the author of the wonderful and influential book, *Autumn of the Middle Ages* also wrote the remarkable, *Homo Ludens*, released in 1971. In it he argued that what is really distinctive about humans is not so much our capacity for language or reason, but the instinct to play. He went to analyse how this instinct can help explain such things as war, the arts, science and the law.

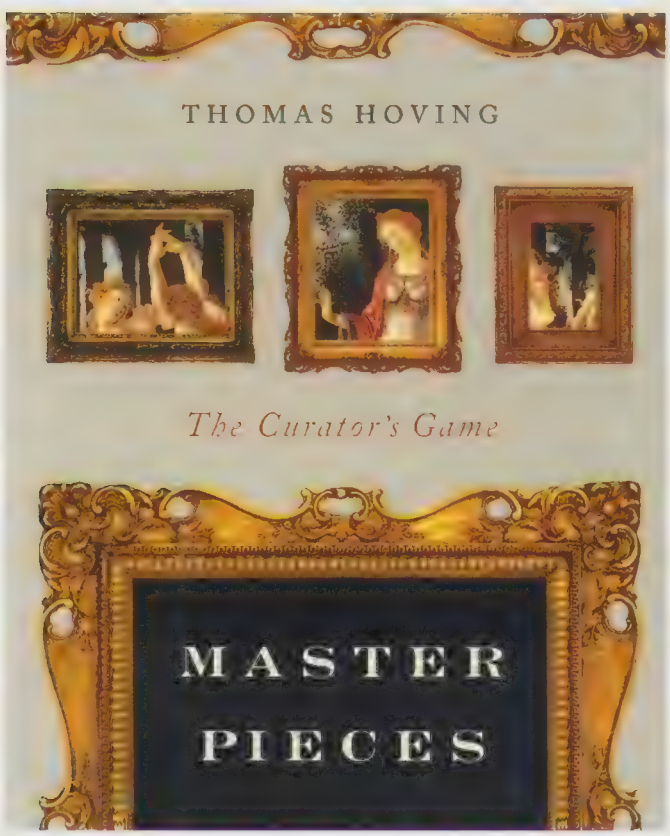
His thesis has been hotly debated ever since. But clearly he was onto something, especially in the arts, if *Master Pieces: The Curator's Game* is anything to go by.

Regular readers of this page will know I have often spoken about the difficulties and challenges of looking – something one would think is fundamental to enjoying art.

We take it for granted, but how often do we look at a picture but feel more comfortable reading the information on the curatorial panel on the wall next to the picture? For curators and art historians there is no handy gloss for them to go to – well not if they are intent on original research! Thus it is important they have skills associated with looking, analysing and remembering.

If there is something particular about how professionals look at paintings, can it be learnt? The answer, it appears, is yes. And, as with all things, the best way to learn it is through play.

This is the central assumption to *Master Pieces*. The curators at the New York Met came up with a game where every Monday at morning tea, one curator would display a detail from a painting. The others would have to guess what painting it came from. The idea being that a curator's eye is used to detail and has a memory of things such as colour, style and medium. The winner got free coffee. Clearly the curators at the Met have a lot more time on their hands than those at the AGNSW.



Master Pieces: The Curator's Game
Thomas Hoving
pb $29.95

This game has been turned into a book for the general public by Thomas Hoving, an ex-director of the Met and author of over 20 books on art history. The game is a simple and fun way not only to check just how good your eye is but also to train it to look closely at details and absorb information.

Essentially the game works by setting out in an increasingly difficult order a number of details of paintings. There is also a verbal clue to use if you so wish. You then have to guess if you are right and check your answers in the handy key at the back of the book. If you don't know the answer, then you can trawl through the full images which are reproduced in a separate section of the book and have a full page description and history of the artist. Thus even if your guess was wrong, you get a quick education on an artist or work.

I found the historically earlier works easiest – not surprising given my preference for art produced before canvas and perspective were invented. What, however, is good about this game is that it improves your way of looking and knowledge of other periods – ones that your eye might be used to just skating over.

You can play it by yourself or with others. But you will need longer than a tea break to get full value from it – unless of course you work at the Met.

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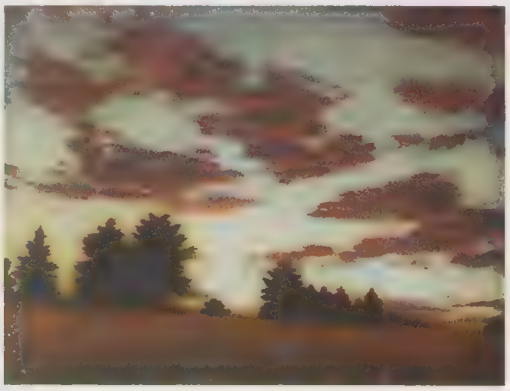

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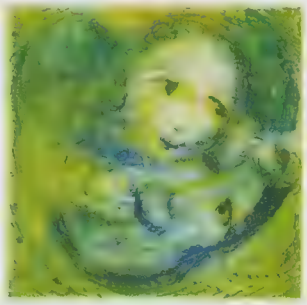
Arthur Boyd, *Trumpets Flood The Air*, 60x40cm, 1993

Donald Friend, *Omu*, 15x10cm, 1987

Charles Blackman, *The Meeting*, 37x25cm, 1983



David Boyd, *Yellow Angel*, 22x22cm, 2001

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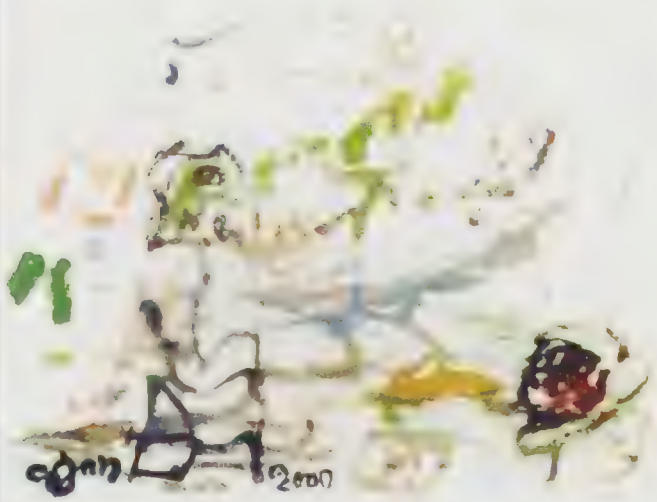

Rencontre à la campagne, 2000 *watercolor 56x76.5 cm.*

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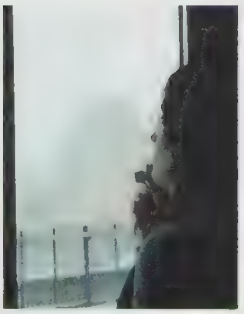

From start to finish, Paris, viewed through a window in the Musée d'Orsay, to the Forest of Fontainebleau, a street in Marly looking just like the Sisley painting it displays, a river view through trees that could have been painted by Pissarro, a postcard pretty picture of Moret sur Loing, ditto Sacré Coeur, and Terence Maloon discussing Pontoise views in the cabbage patch with one expert, Alain Mothe, while another, M. Maurice, who tills the soil there, looks over his shoulder. Photos Terence Maloon and Keith Caldwell.

On the trail of Camille Pissarro

A FORTUNATE FEW had the pleasure of following *Pissarro* curator Terence Maloon around Paris and environs at the start of the year, your editor included, on the trail of the artist and his colleagues. Colour photocopies in hand, we compared the 19th century paintings with 21st century reality. It was often surprisingly close, with the preservation of the magnificent Paris architecture and many handsome homes still surviving in small towns such as Pontoise – plus those famous cabbage beds. If you have your *Look* from October 2005, compare the cover painting with the photo of us all lined up in the wintry gardens: there is the same house behind us. In Paris, it snowed delicately. As we walked around winding village streets, the sun came out.

Some more lucky people will travel with Terence to France in August-September when Cézanne is the focus of a Society tour. At the time of writing there were a few places left, but if you miss out, check the remaining tours for 2006 and look out for the announcement of next year's tours very soon.

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- Three year membership fees are non-refundable.

Privacy statement: the Art Gallery Society of New South Wales respects information privacy. To see our full privacy policy please go to www.artgallery.nsw.gov.au/membership/privacy or call (02) 9225 1878.

OFFICE USE ONLY ○ Free admission ticket ○ Pack ○ Cash ○ OTP ○ MD ○ ML ○ ID

TICKET APPLICATION

Event	Members	No. of tickets	Non-members	No. of tickets	TOTAL
Decoding the Renaissance					
Single lecture (Wednesdays only, please specify date)	$18		$25		
Classical music course – Food of Love					
Single lecture (Fridays only, please specify date)	$30		$40		
Teenage workshop creative drawing Saturday June 3	$25		$30		
Contempo life drawing class Sunday June 4	$20		$25		
Contempo figure drawing class Sunday June 4	$30		$35		
Contempo Young Collector Wednesday June 7	$25		$35		
Art Club Saturday June 10	$22		N/A		
Zen painting study day Saturday June 17	$70		$80		
Teenage workshop – film Weekend June 17 & 18	$130		$140		
Art class – beaded jewellery Saturday June 24	$45		$50		
Art class – drawing techniques June 24	$35		$40		
Food of Love film – *Fantasia* June 24	$15		$18		
				Grand TOTAL	

ART GALLERY SOCIETY NSW

1. Mr/Mrs/Ms/Miss/Dr _____
FIRST NAME SURNAME

2. Mr/Mrs/Ms/Miss/Dr _____
FIRST NAME SURNAME

address _____

suburb _____ state _____ p/code _____

phone (daytime) ( ) _____ (after hours) ( ) _____

email _____

membership no. (if applicable) _____

Please accept my payment of $ _____ by: Today's date / /

○ **CREDIT CARD** ○ American Express ○ Visa ○ Mastercard ○ Bankcard

card number | | | | | | | | | | | | | | | |

cardholder's name _____

cardholder's signature _____ card expires / _____

○ **CHEQUE** payable to Art Gallery Society of New South Wales

BOOKINGS + INFORMATION

By phone: 02 9225 1878
Online: www.artgallery.nsw.gov.au/membership/events
Mail: The Ticketing Secretary
Art Gallery Society of New South Wales
Art Gallery Road, Sydney NSW 2000

All tickets posted unless booking received within 7 days of event, in which case they should be collected at the function.

CONDITIONS

The right is reserved to add, withdraw, reschedule or substitute artists/teachers and/or vary advertised programs, prices, venues, seating arrangements and audience capacity. Ticket holders must comply with the security arrangements for the event and venue.

CANCELLATIONS

Three full working days (Mon-Fri) notice is required to qualify for a refund. All refunds attract an administration charge of 25% of the ticket prices with a minimum charge of $5. Not negotiable.

EVENTS FOR MEMBERS
JUNE

An artist's studio is always a fascinating place. This is Brett Whiteley's Surry Hills studio, now open to the public, with Whiteley's mother Beryl and Ben Quilty who in 2002 won the travel scholarship she set up. But it is Quilty's own studio that members are invited to visit on June 10.
Photo: Diana Panuccio

1 THURSDAY
LECTURE SERIES

Decoding the Renaissance

Edmund Capon *The clarity and light of Piero della Francesca*

SOLD OUT
(This date was swapped with lecture on 7/8 June)

1PM-2PM DOMAIN THEATRE

Series proudly sponsored by

Bonhams 1793 & GOODMAN

3 SATURDAY
TEENAGERS' WORKSHOP

Creative Drawing

Dave Horton encourages students to experiment with drawing techniques, exploring the urban or natural environment around the Gallery and Botanic Gardens. Bring charcoal, pencils, kneadable rubber, sharpening knife and A1 cartridge paper.

1PM-4PM
MEET AT INFORMATION DESK
$25 MEMBERS $30 NON-MEMBERS

4 SUNDAY
DRAWING CLASS

CONTEMP

Life Drawing

Suitable for beginners or the more experienced, study fundamental drawing skills with Dave Horton, working from a life model. Focus on short poses with a more gestural approach to drawing the figure. Bring A2 or A1 paper, pencils, charcoal, kneaded and nylon erasers, pencil sharpener, bulldog clips. Booking essential.

10AM-NOON
MEET AT INFORMATION DESK
$20 MEMBERS $25 NON-MEMBERS

4 SUNDAY
DRAWING CLASS

CONTEMP

Figure Drawing

In this second session with Dave Horton, students gain a better understanding of the figure through longer studies with guidance and encouragement in the use of different drawing mediums. Students must bring A2 or A1 paper, drawing materials (pencils, charcoals and kneadable rubber). Booking essential.

1PM-4PM MEET INFORMATION DESK
$30 MEMBERS
$35 NON-MEMBERS

MOSMAN ART GALLERY

Bernard Sahm, *Forest Form*

Robert Dickerson, *Artist at Bundanon (detail)*

10 June to 16 July 2006

Wit and Wonder

The Ceramic Sculptures of Bernard Sahm

Being at Bundanon

Works by Arthur Boyd and family members and artists from the 'Artists in Residence' program

Mosman Art Gallery
cnr Short St & Myahgah Rd, Mosman (02) 9978 4178
Open 7 days, 10am-5pm. Closed public holidays

VIRGINIA CUPPAIDGE

Wheat field 2006, oil and acrylic on canvas, 28 x 43cm

Recent Paintings

June 20 - July 22 2006
Opening Saturday June 24 2006

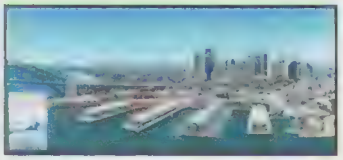
Stella Downer Fine Art

2 Danks Street, Waterloo NSW 2017 Tel. 02 9319 1006 Fax. 02 9319 1086
Email stellart@bigpond.com

Art2Muse

...SALL GAPETH GRAHAM MEREDITH GASTON SAFFRON D...
...ZETTERMAN RENATA PARI MARGARET AL...

Exhibition Launch 6pm-9pm Thursday 15th June 2006
Guest Speaker: award-winning graphic designer Vince Frost
Please RSVP www.art2muse.com.au.com.au for your invitation



...extends un... 1st June 2006 10am-6pm

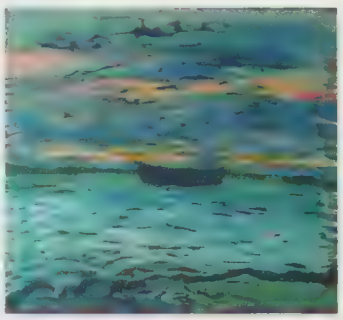
INSIDE
the magazine to live in

www.art2muse.com.au

Winter Solstice

Art Salon 2006

A celebration of nature



John Bell

Robert Eadie

Group show: over 20 artists

Drawings, paintings, sculpture, etc.
June 10-20 10am - 4.30pm daily
Palm House Gallery - Sydney Botanic Gardens,
near Woolloomooloo Gate, Mrs Macquaries Rd.

(02)8300-1040 web: www.equinoxart.org.au
5% sales donated to Friends of the Gardens

7 WEDNESDAY/ 8 THURSDAY
LECTURE SERIES

Decoding the Renaissance

Richard Beresford *Materiality and meaning in Masaccio*

Please note date swaps with lecture on May 31 and June 1.

6PM-7PM WEDNESDAY
1PM-2PM THURSDAY
DOMAIN THEATRE
SINGLE LECTURES WEDNESDAY ONLY
$18 MEMBERS $25 NON-MEMBERS

7 WEDNESDAY
YOUNG ART COLLECTOR

CONTEMPO

Collecting Aboriginal Art

Contempo launches this year's *Young Art Collector 06/07* with *Collecting Aboriginal Art*. Guest speakers for the evening include Christopher Hodges of Utopia Art Sydney. This year's program has been developed to provide exposure for those who have little or no access to Gallery professionals, to discuss what it is that grants an artwork a place in the Gallery's permanent collection. Gallery curators, invited collectors and artists will share their expertise. Topical issues such as what curators and collectors look for, what is hot in art right now and the artist's perspective will be the focus for these insightful and informal events. Refreshments will be served.

6.30PM-8.30PM FUNCTION SPACE
GROUND FLOOR, AGNSW
$25 MEMBERS $35 NON-MEMBERS

10 SATURDAY
ART CLUB

Inspired by Kevin Connor's artworks, delve into an imaginary world and draw your own forest or jungle using charcoal, graphite and collage. For 9 to 13-year-olds. Booking essential.

10AM-NOON
MEET AT MEMBERS LOUNGE
$22 MEMBERS ONLY

10 SATURDAY
PRIVATE EYE

Ben Quilty

Rising young star in the Australian art scene, Ben Quilty, generously opens his studio to Society members in this afternoon *Private Eye*. Winner of the Brett Whiteley Travelling Scholarship, and hung in two Archibald Prizes with his portraits of Beryl Whiteley and Adam Cullen, Ben is an engaging personality who will talk about his art, his inspiration and influences, and his works in progress. Book early as places are limited.

NOON – 2PM
ADDRESS SUPPLIED WITH TICKETS
$25 MEMBERS ONLY

14 WEDNESDAY/ 15 THURSDAY
LECTURE SERIES

Decoding the Renaissance

Peter Kohane *Why do we build? L.B. Alberti and the ideal of civic life*

6PM-7PM WEDNESDAY
1PM-2PM THURSDAY
DOMAIN THEATRE
SINGLE LECTURES WEDNESDAY ONLY
$18 MEMBERS $25 NON-MEMBERS

16 FRIDAY
CLASSICAL MUSIC COURSE

Food of Love

Impressionism's musical connections.

10.30 AM DOMAIN THEATRE
$30 MEMBERS $40 NON-MEMBERS

17 SATURDAY
STUDY DAY

Zen Painting

In conjunction with the exhibition *Zen Mind, Zen Brush: Japanese ink paintings from the Gitter-Yelen collection*, investigate the power and whimsy of ink painting in the Zen tradition. Collectors Kurt A. Gitter and Alice Rae Yelen join us from New Orleans to share their passion for Japanese art and its salvage from Hurricane Katrina. *Zen Mind, Zen Brush* exhibition curator John Stevens is, in addition to being a professor in Sendai, Japan, an ordained monk, *aikido* instructor and widely published author. He will speak about the spiritual dimensions of Zen art. An advance screening of a new documentary commemorating influential Zen philosopher D.T. Suzuki is introduced by Zen teacher and film expert Dr Susan Murphy. The day includes lunch and exhibition viewing.

10AM-5PM DOMAIN THEATRE
$70 MEMBERS $80 NON-MEMBERS

17 SATURDAY/18 SUNDAY
TEENAGERS WORKSHOP

Film making

Learn the basics for making a short film using the Art Gallery and surrounds as your set. Short film and documentary maker James Marshall takes you through scripting, acting, shooting and directing sequences which you then put together for your own film. Each student receives copies of the films made in this weekend's workshop. All equipment and materials supplied.

10AM-4PM BOTH DAYS
MEET AT MEMBERS' LOUNGE
$130 MEMBERS
$140 NON-MEMBERS

20 TUESDAY
COFFEE MORNING

Old Europe

Join the Volunteer Guides for this tour of the *Old Europe* exhibition of prints and drawings from the Gallery's collection.

10AM COFFEE, 10.30AM TOUR
$5 MEMBERS AND GUESTS
Phone 9225 1878 to reserve a place

21 WEDNESDAY
GALLERY EXPRESS

Touring New Art

Join your fellow members for a morning touring some of Sydney's best commercial galleries. View the latest exhibitions, with tours conducted by galle[illegible]ers and artists. Morn[illegible]pplied, lunc[illegible]onal extra. You can join Gallery Express regularly on the third Wednesday of each month. Each tour takes you to different venues, offering an ideal way to keep up with Sydney's vibrant visual arts scene.

SOLD OUT

10AM FRONT STEPS, AGNSW
$30 TOUR ONLY
$60 TOUR AND LUNCH

21 WEDNESDAY/ 22 THURSDAY
LECTURE SERIES

Decoding the Renaissance

Jennifer Milam *Decoding Netherlandish art: Van Eyck and his contemporaries*

6PM-7PM WEDNESDAY
1PM-2PM THURSDAY
DOMAIN THEATRE
SINGLE LECTURES WEDNESDAY ONLY
$18 MEMBERS $25 NON-MEMBERS

23 FRIDAY
CLASSICAL MUSIC COURSE

Food of Love

Picasso, Diaghilev and Stravinsky.

10.30AM DOMAIN THEATRE
$30 MEMBERS $40 NON-MEMBERS

24 SATURDAY
ART CLASS

Drawing Techniques

Being able to draw accurately forms the basis of a great artwork. Learn about perspective, tone, and line using charcoal, pencil or pastel with artist Brenda Tye. Perfect for beginners or the more experienced, this class takes you outside into the landscape or inside to study alongside the masters in the

- Please MAIL the ticket application form in this issue or book online unless other arrangements are specified. Prices include GST.
- For further information, or to request a call back, telephone (02) 9225 1878, our 24-hour answering service.
- The Members' Lounge and the Domain Theatre are on Level 3.
- Please note that for evening events, the Gallery is closed for security reasons between 5pm and the advertised time.
- Content of event may be subject to change without notice.

CONTEMPO

Events designed for younger members

simone douglas
sky of the skies

ARTEREAL

step into Leonardo's shoes...

DRAW ANATOMY SPECIMENS

5-day workshop • July 10–14, 2006
School of Medical Sciences, UNSW

with anatomist Dr Brian Freeman
and artist Susan Dorothea White, author of *Draw Like Da Vinci*
Informal atmosphere – all levels welcome

limited places • $490 • tel (02) 9385 2480
m.kwok@unsw.edu.au

Drawing the Bow, conte, 2006, Susan Dorothea White

artwhatson.com.au

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Subscribe to our free email newsletter before 30 June 2006 and you'll go in the draw to win the artwork of your choice (up to the value of $1000) – choose from any artwork for sale on artwhatson.com.au.

As an art lover you'll receive regular updates with the latest exhibitions as well as discovering exciting new artists and galleries.

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- A website for art lovers to browse, buy or simply stay in touch
- A gathering of artists, exhibitions and galleries from across Australia
- An opportunity to preview exhibitions and openings

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Offer valid from 15 M... 6 All subscribers to the Art Whatson free email newsletter ... Winner and entrants notified by email ... July 2006

www.artwhatson.com.au ph 02 9550 1021 10 group
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2 IMPRESSIONS AT ONCE!
PICASSO and PASTA PACKAGE

Stay in a fully self contained apartment in the heart of Lygon Street Carlton – Australia's Restaurant capital - with over 300 restaurants, cafes, coffee shops and boutiques at your door.

Walk off the extra calories around the National Gallery of Victoria Picasso Exhibition.

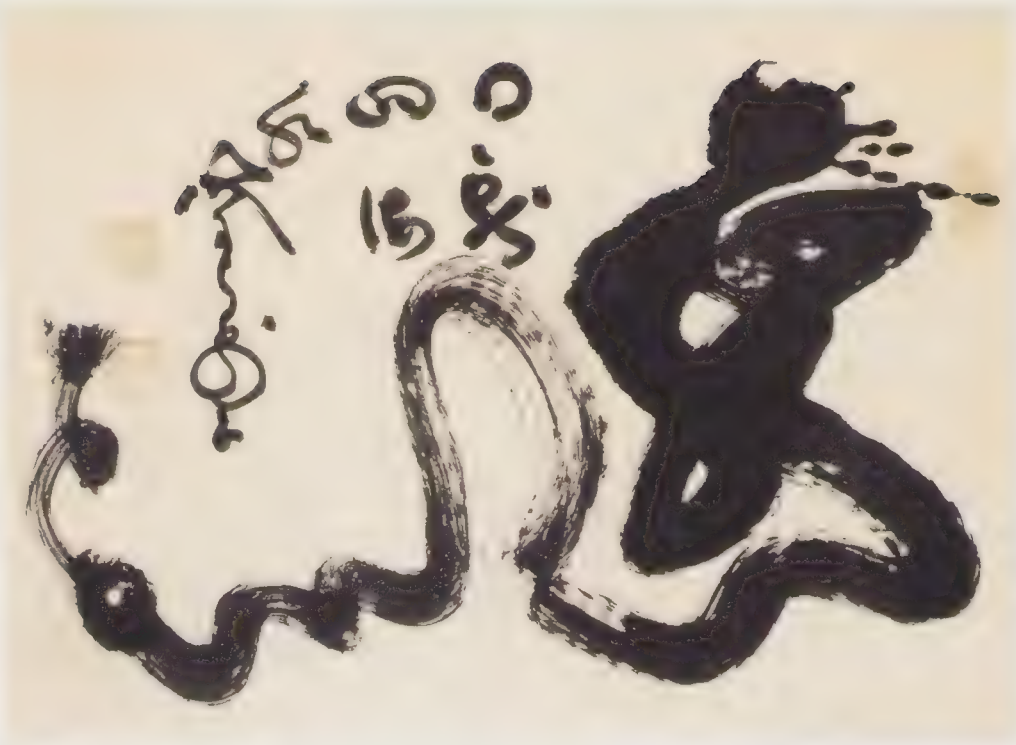
PACKAGE INCLUDES:
2 nights accommodation in a 1 bedroom apartment
2 adult passes to the Picasso exhibition
1st July – 8th October 2006
Subject to availability (No availability during AFL Finals)

When booking please quote – Picasso and Pasta
$350.00 all inclusive

QUEST
Clocktower on Lygon
Serviced Apartments

QUEST Clocktower on Lygon
255 Drummond Street, Carlton VIC 3053
t. 03 9349 9700 f. 03 9349 2542
e. questclocktower@questapartments.com.au
w. www.questclocktower.com.au

From the exhibition *Zen Mind, Zen Brush*
Yamada [illegible] (1[illegible]8)
Takamine Hagiwara
Hanging scroll, ink on paper
Collection of the artist



Gallery's collection. Bring a range of drawing materials and A1/A2 cartridge paper. Next class July 22.

1PM-4PM MEET MEMBERS LOUNGE
$35 MEMBERS $40 NON-MEMBERS

24 SATURDAY
FILM SCREENING

Food of Love Film Festival

Fantasia Only viewed on the big screen can Walt Disney's groundbreaking animation be fully appreciated. Made in 1940, 120 mins, colour.

2PM DOMAIN THEATRE
$15 MEMBERS
$18 NON-MEMBERS

24 SATURDAY
WORKSHOP

CONTEMP

Decorative Beads

The beauty of beadwork lies in its intricacy and variety of colour. Simple techniques can be used with beads of ceramic, stone, wood, glass, resin and metal of all shapes and sizes to transform them into elegant, original works of jewellery art. This inspirational workshop will include a variety of styles of beaded jewellery from traditional to contemporary. Take your own original jewellery home today – a gift or something special for you. Includes bead kits, information pack and afternoon tea. Places are limited so book early on 9225 1878.

1.30PM-4.30PM MEMBERS LOUNGE
$45 MEMBERS $50 MEMBERS

27 TUESDAY
COFFEE MORNING

Zen Mind, Zen Brush

Join the Volunteer Guides for this tour of the *Zen Mind, Zen Brush* exhibition of exquisite Japanese ink paintings.

10AM COFFEE, 10.30AM TOUR
$10 MEMBERS AND GUESTS
Phone 9225 1878 to reserve a place

28 WEDNESDAY/ 29 THURSDAY
LECTURE SERIES

Decoding the Renaissance

Ursula Prunster *From Flanders to Florence: the impact of Flemish artists in Italy (Rogier van der Weyden, Hugo van der Goes and Hans Memling)*

6PM-7PM WEDNESDAY
1PM-2PM THURSDAY
DOMAIN THEATRE
SINGLE LECTURES WEDNESDAY ONLY
$18 MEMBERS $25 NON-MEMBERS

JULY

9 SUNDAY
FREE VIEWINGS

Zen Brush & Lewis Morley

The members' weekend free viewing of both *Zen Mind, Zen Brush* and *Lewis Morley* will be held from 5.15pm to 8.30pm.

Entry is by current membership card. Gallery is closed at 5pm for security reasons.

Please note the free viewing for *Zen Mind, Zen Brush* does not coincide with the opening because of heavy bookings for the Gallery in the evenings.

10 MONDAY
FREE VIEWINGS

Zen Brush & Lewis Morley

The members' weekday free viewing of both *Zen Mind, Zen Brush* and *Lewis Morley* will be held from 10am to 12.30pm.

Entry is by current membership card.

30 SUNDAY
WEEKEND COURSE

Italia Drammatica

Our new seven-part course on the joys of Italy and Italian culture begins this month.

All sessions are on Sundays between 10am and 1.45pm in the Domain theatre.

See brochure in this month's *Look* for more details.

Sunday 30 July
What have the Romans done for us? – *Rome and the Ancient World*

Sunday 6 August
Facing the Lions – *The Arts in the service of the Church*

Sunday 3 September
Southern Fire – *Sicily and Naples*

Sunday 17 September
Classical and Christian in the Renaissance

Sunday 5 November
The High Renaissance

Sunday 26 November
The Arrival of the Baroque

Sunday 10 December
Fare Bella Figura – *20th Century Italy*

SUNDAYS 10AM-1.45PM
DOMAIN THEATRE
FULL COURSE $260 MEMBERS
$340 NON-MEMBERS
INDIVIDUAL SESSIONS
$50 MEMBERS $65 NON-MEMBERS

WHAT'S ON: THE ART MARKET AND VIEWINGS

COMMERCIAL AND REGIONAL GALLERIES

Art 2 Muse see p44

Art for Art Show: 16–18 June
Previous guests: Edmond Capon, Wendy Whiteley and Johanna Griggs.
Established and emerging artists
St Augustine's College
Federal Parade Brookvale 2100
Tel 02 9938 8200
www.saintaug.nsw.edu.au

Art on The Rocks see p4

Art Loft see p6

Art Mob see p12

Art Nomad see p53

Art Sydney 06 see p2

Artereal Gallery see p46

Australian Galleries see p18

Australian Museum see p26

Barrack Gallery at Art Equity
Level 6/16-20 Barrack Street Sydney 2000
Tel 02 9262 6660 Fax 02 9262 6665
info@artequity.com.au www.artequity.com.au
Barrack Gallery is Sydney's leading CBD based contemporary art space with a dynamic changing exhibition programme
Until 2 June: ***Seascape*** - LAURA MATTHEWS
8 – 30 June: ***Collectors Exhibition***
Mon-Fri 9am-5pm or by appointment

Bell Gallery see p32

Belle Art & Framing Gallery
Shop 3/290 Oxford St Bondi Junction 2022
Tel/Fax 02 9387 4851
Email belleframe@ozemail.com.au
Selection of Contemporary Aboriginal paintings available, including JANET LONG, DOROTHY NAPANGARDI and MITJILI NAPURULA.
New works by Walukurlangu artists SHORTY ROBERTSON, LIDDY WALKER and PADDY STEWART. Works on paper by leading Australian artists. Custom picture framing - all work done on premises. Restoration service available for works on paper.
Mon-Fri 8.30am-5.30pm Sat 9am-4pm

Ben Stack see p5

Beowulf Galleries & Bonsai Exotique see p40

Berkeley Editions see p37

Charles Hewitt Gallery see p37

Chrissie Cotter Gallery see p53

Crown Street Press see p37

Eva Breuer Art Dealer see p24

Gallery 307 see p40
307 Sailors Bay Road, Northbridge 2063
Ph/fax: 02 9958 1298
Until 13 June: ***Diversity 2*** - Paintings by JUNE SPIERS
15 - 28 June: ***A Touch of Gold*** - Paintings by GEORGINA HART
29 June -12 July: Mixed media works by DOUGLAS LITTLE
Mon-Fri 9-5 Sat-Sun 10am-4pm

Gallery 460 see p22

Gallery Barry Keldoulis see p32

Gallery Gondwana see p24

Glebe Art Show see p53

Gosford Regional Gallery
36 Webb Street East Gosford 2250
Tel 02 4325 0056
www.gosfordregionalgallery.com
27 May – 21 June: ***Reconciliation***
A chance to express commitment to the idea of reconciliation
27 May – 16 July: ***My Story***
Competition for local Indigenous artists to tell their story
27 May –16 July: ***Ranamok Glass Prize 2006***
Annual competition for contemporary glass design

Grafton Regional Gallery
158 Fitzroy Street Grafton 2460
Tel: 02 6642 3177 Fax: 02 6643 2663
Email: gallery@clarence.nsw.gov.au
2006 Jacaranda Acquisitive Drawing Award - $20,000. Calling for entries. Contact the gallery for details
Tues-Sun 10am-4pm

Green Dog Gallery see p53

Hazelhurst Regional Gallery see p53

Hogarth Galleries
Aboriginal Art Centre
7 Walker Lane Paddington 2021
Tel 02 9360 6839 Fax 02 9360 7069
www.aboriginalartcentres.com
info@hogarthgalleries.com
Until 17 June: ***Recently Ramingining*** from the Bula'bula artists, NT and LISA MICHL
Pinganvum totem, dreaming story
21 June - 29 July: ***New Work*** ROSELLA NAMOK and Maningrida Arts, NT
Tues-Sat 10am-5pm

Indigenart, The Mossenson Galleries see p34

Jinta Desert Art – Aboriginal Art
120 Clarence Street Sydney 2000
Tel: 02 9290 3639
www.jintaart.com.au
Mon-Sat 9.30am-5pm

Josef Lebovic Gallery see p14

Lavender Bay Gallery
25-27 Walker Street Lavender Bay 2060
Tel 02 9955 5752 E: lavender@cia.com.au
www.royalart.com.au
Sunday 28 May – 2-3pm
Art Chat with Jeanette Korduba-Thompson
Light refreshments will be served.
9 June – 2 July - Opening Fri 9 June 6-8pm
Life in Sydney Exhibition
Sunday 25 June - 2-3pm
Art Chat with Tony Geddes
Light refreshments will be served.
Mon-Fri 10am-4pm Sat-Sun 11am-4pm

Liverpool Street Gallery
243a Liverpool Street East Sydney 2010
Tel 02 8353 7799 Fax 02 8353 7798
info@liverpoolstgallery.com.au
www.liverpoolstgallery.com.au
27 May – 22 June: GUNTER CHRISTMANN
Axion Jenny 2006
Tues–Sat 10am–6pm

Maitland Regional Art Gallery
230 High Street Maitland 2320
Tel 02 4934 9859 Fax 02 4933 1657
artgallery@maitland.nsw.gov.au
www.mrag.org.au
Until 25 June: THE LUKE BROTHERS
Dreaming of Colours
ROBERT MACPHERSON – ***"Thirty Nine Fameous Shearer's Cooks" Drawn by the champion drawer Robert Pene Nambour 14 February 1947***
Tues-Sun 10am-5pm Closed Mon & public hols.

Marlene Antico Fine Arts see p34

Maree Mizon Gallery see p26

Michael Carr Art Dealer (member ACGA)
124A Queen Street Woollahra 2025
Tel 02 9327 3011 info@michaelcarr.net
www.michaelcarr.net
21 June – 8 July: JUSTIN BALMAIN
Tues-Fri 10am-6pm Sat 10am-5pm

Mosman Art Gallery see p44

Mossgreen Collection see p56

National Trust of Australia (NSW)
Tours focussing on culture, history, architecture and the environment.
30 Nov -16 Dec: ***Christmas Markets of Germany*** - features castles & mediaeval towns, inc Nürnberg, Rothenburg & Munich
23 Oct - 6 Nov: ***PNG & Islands of the Coral Sea*** Exotic locations in deluxe surrounds with Orion Expedition Cruises, including Sepik River, Madang & Milne Bay. Details: 1800 679 066

Newport Artworks Gallery see p46

Niagara Galleries
245 Punt Road Richmond Vic 3121
Tel 03 9429 3666 Fax 03 9428 3571
mail@niagara-galleries.com.au
www.niagara-galleries.com.au
Until 24 June: Recent paintings by WILMA TABACCO
Tues 11am–8pm Wed–Sat 11am–6pm

Orange Regional Gallery
Byng and Peisley Streets, Orange 2800
Tel 02 6393 8136 www.org.nsw.gov.au
2 – 25 June: ***Magicians of the Sea*** from The Australian Centre for Photography
9 June – 23 July: Works by RUTH LE CHEMIANT and SHARON HICKEY
9 June – 6 August: ***Drugs – A Social History*** Toured by the Museum of Sydney
Tues-Sat 10am-5pm Sun 12-4pm

Port Macquarie Hastings Regional Gallery
Peachtree Walk Arcade 80 Horton Street
Port Macquarie 2444
Tel 02 6581 8737
www.portmacquarieregionalgallery.com.au
Until 18 June: ***Export*** - A multi discipline investigation
20 June – 23 July: ***Skylab***
Tues-Fri 10am-4pm Sat-Sun 10am-2pm

Rex Irwin Art Dealer see p18

Richard Martin Art see p38

Sara Roney Gallery see p38

Sherman Galleries
16-20 Goodhope Street Paddington 2021
Tel 02 9331 1112
www.shermangalleries.com.au
1 – 24 June: ***Women's Business*** – Jirrawun Community (curated by Tony Oliver)
1 – 22 July: GORDON BENNETT
Tues–Fri 10am–6pm Sat 11am–6pm

School of Medical Sciences UNSW see p46

Sotheby's Australia see p3

Stella Downer Fine Art see p44

Studio W see p53

Tamworth Regional Gallery
466 Peel Street Tamworth 2340
Tel 02 6767 5459 Admission Free
Email: gallery@tamworth.nsw.gov.au
Until 11 June: ***Regional Encounters***
Recent works by local artists
Abstracts from the Collection
24 June - 23 July: ***ArtExpress***
Tues–Sat 10am–5pm Sun 12pm–4pm

The Art Gallery of C
55 Cassilis Street Coonabarabran 2357
Tel 02 6842 1462 (Gallery)
02 6843 8273 (Claudia)
www.theartgalleryofc.biz
3 – 30 June: ***Australiascape 5***
Works by DAVID MILLISS
Mon-Fri 10am-5pm Sat-Sun 10am-4pm

Trevor Victor Harvey Gallery
515 Sydney Road Seaforth 2092
Tel 02 9907 0595 Mob 0408 359 199
www.tvhgallery.com.au
16 - 29 June: ANDREW 'GRASSI' KELAHER and STEWART WESTLE
Tues – Sat 11am-6pm Sun 12pm-5pm

Wagner Art Gallery see p55

Watters Gallery
109 Riley Street East Sydney 2010
Tel 02 9331 2556
www.wattersgallery.com
31 May - 24 June: NOEL HUTCHESON - Sculptures and JASPER LEGGE - Paintings
28 June – 22 July: MAX WATTERS - Paintings and ROBERT JENYNS - Sculptures, prints and paintings
Tues & Sat 10am-5pm Wed-Fri 10am-7pm

Winter Solstice Art Salon 2006 Group Show See p44
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GALLERY DIARY
JUNE

1 THURSDAY

1PM
Decoding the Renaissance
Lecture Edmund Capon
(Note date swap June 8)

3 SATURDAY

11AM
Food of Love

1PM
Teenage workshop
Creative drawing

2PM
***Biennale* film**
Paradise Now

4 SUNDAY

10AM
Contempo Drawing Class
Life drawing

1PM
Contempo Drawing Class
Figure drawing

2PM
***Biennale* film**
The Battle of Algiers

7 WEDNESDAY

2PM & 7.15PM
***Biennale* film**
Mr and Mrs Iyer

6PM
Decoding the Renaissance
Lecture Richard Beresford
(Note date swap May 31)

5.30PM
***Old Europe* talk:** Peter Raissis

5.30PM
***Biennale* artist talk**
Rafael Lozano-Hemmer

6.30PM
Contempo Young Collector
Aboriginal art

6.30PM
***Biennale* celebrity talk**
Dr Charles Merewether

7.30PM
***Biennale* exhibition talk**
Rhana Devenport

8 THURSDAY

11AM & 2PM
***Biennale* artists talks**

1PM
Decoding the Renaissance
Lecture Richard Beresford
(Note date swap June 1)

11AM
***Biennale* Symposium I, free**

1PM
***Old Europe* talk** Simon Cooper

10 SATURDAY

10AM
Art Club and Kids Club

11AM
***Biennale* Symposium 2, free**

NOON
Private Eye

2PM
Art Club and Kids Club

11 SUNDAY

10AM
Kids Club

11AM & 1PM
***Biennale* artists talks**

2PM
***Biennale* film**
Mr and Mrs Iyer

14 WEDNESDAY

2PM & 7.15PM
***Biennale* film**
Turtles can fly

5.30PM
***Old Europe* talk** Jethro Lyne

6PM
Decoding the Renaissance
Lecture Peter Kohane

6.30PM
***Biennale* celebrity talk**
Akmal Saleh

15 THURSDAY

1PM
Decoding the Renaissance
Lecture Peter Kohane

16 FRIDAY

10.30AM
Food of Love

1PM
***Old Europe* talk** Louise Marshall

1PM
***Biennale* lecture**
Dr Charles Merewether

17 SATURDAY

10AM
***Zen Mind, Zen Brush* Study Day**

10AM
Teenage workshop: film

18 SUNDAY

10AM
Teenage workshop: film

11.30AM
***Biennale* film** *Sunless*

2PM
***Biennale* film**
Turtles Can Fly

20 TUESDA

10AM
Coffee morning *Old Europe*

21 WEDNESDAY

10AM
Gallery Express

10AM
Winter solstice project

2PM & 7.15PM
***Biennale* film**
Fear Eats the Soul

5.30PM
***Old Europe* talk**
Christopher Allen

6PM
Decoding the Renaissance
Lecture Jennifer Milam

6.30PM
***Biennale* celebrity talk**
Louis Nowra

22 THURSDAY

1PM
Decoding the Renaissance
Lecture Jennifer Milam

23 FRIDAY

10.30AM
Food of Love

1PM
***Zen Mind, Zen Brush* talk**
Jackie Menzies

1PM
***Old Europe* talk** Jennifer Milam

1PM
***Biennale* lecture**
George Alexander

7PM
Resonate Richard Tognetti

24 SATURDAY

1PM
Art class – drawing

1.30PM
Contempo workshop
Beaded jewellery

2PM
***Food of Love* film**
Fantasia

25 SUNDAY

12.30PM
Concert Aust Inst of Music

2PM
***Biennale* film**
Fear Eats the Soul

7PM
Resonate Richard Tognetti

27 TUESDAY

10AM
Coffee morning
Zen Mind, Zen Brush

11.30AM
***Biennale* film** *Osama*

28 WEDNESDAY

2PM & 7.15PM
***Biennale* film**
Since Otar Left

5.30PM
***Old Europe* talk** Michael Hill

6PM
Decoding the Renaissance
Lecture Ursula Prunster

6.30PM
***Biennale* celebrity** Linda Jaivin

29 THURSDAY

1PM
Decoding the Renaissance
Lecture Ursula Prunster

performances for children
Sundays 11.30am, 1.45pm, 2.30pm

are in the Domain Theatre, level 3
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At the National Gallery of Victoria International
ZHANG Ruitu
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River landscape 1628
Ink on silk 172.8 x 50.5 cm
NGV collection

OVERSEAS

LONDON

THE NATIONAL GALLERY
Rebels and Martyrs:
The Image of the Artist
in the Nineteenth Century
June 28 to August 28

LIVERPOOL

TATE LIVERPOOL
Bruce Nauman:
Make Me Think Me
Until August 28

PARIS

POMPIDOU CENTRE
Los Angeles-Paris
Until July 17

LOUVRE
Islamic art:
from Córdoba to Samarkand
Until June 26

NEW YORK

GUGGENHEIM
Zaha Hadid:
30 Years in Architecture
Until September 29

METROPOLITAN MUSEUM OF ART
Hatshepsut:
From Queen to Pharaoh
Until July 9

INTERSTATE

MELBOURNE

NGV INTERNATIONAL
Mountains and Streams:
Chinese paintings from the
Asian collection
Until September 10

CANBERRA

NATIONAL GALLERY OF AUSTRALIA
Paperworks by James
Rosenquist
June 10 to September 10

ADELAIDE

ART GALLERY
OF SOUTH AUSTRALIA
Margaret Preston: art and life
Until August 13

BRISBANE

QUEENSLAND ART GALLERY
Exposure: Australian
Photography, 1930s to 1950s
Until July 2

DARWIN

MUSEUM AND ART GALLERY
OF THE NORTHERN TERRITORY
Sound of the Sky
Until July 16

PERTH

ART GALLERY OF
WESTERN AUSTRALIA
Western Desert Satellites
Until September 27

REGIONAL

HAZELHURST REGIONAL GALLERY
Australian Outsider Art
Until July 9

NEW ENGLAND REGIONAL
ART MUSEUM
More Affinities:
Whiteley & Rees
Until July 2

BATHURST REGIONAL ART GALLERY
Fireworks
Until June 25

TWEED RIVER ART GALLERY
Defending the North;
Qld in the Pacific War
June 8 to July 16

WOLLONGONG CITY GALLERY
Tom Williams:
Pathway and Highway
Until July 2

WAGGA WAGGA ART GALLERY
Inspirational
Until July 16

SYDNEY

STATE LIBRARY OF NSW
Eora: Mapping Aboriginal
Sydney 1770-1850
From June 5 to August 13

S. H. ERVIN GALLERY
Encounters with country
Until June 25

MUSEUM OF CONTEMPORARY ART
15th Biennale of Sydney
From June 8 to August 27

MOSMAN ART GALLERY
Being at Bundanon
June 10 to July 16

AUSTRALIAN NATIONAL MARITIME
MUSEUM
Beaches & Beyond:
Children's book illustrations
Until July 3

MANLY ART GALLERY & MUSEUM
Robert Boynes
Until June 18

AGNSW
EXHIBITIONS

CURRENT

Kevin Connor
Until June 25, ground level project area
Admission: free

Waterfall
Until July 16, Australian Collection Focus Room, ground level
Admission: free

Old Europe
From June 3 to August 6, Rudy Komon Gallery, upper level
Admission: free

Zen Mind, Zen Brush
From 17 June to August 13, Asian Gallery
Admission: $5 members $8 non members

15th Biennale of Sydney
From June 8 to August 27, ground level and lower level 2
Admission: free

Brett Whiteley Studio
2 Raper St, Surry Hills, open Sat and Sun 10am-4pm
Admission: $5 members $7 non-members

GUIDED TOURS

General Collection Tours Mon 1pm 2pm Tues-Sun 11am 1pm 2pm

Yiribana Gallery Tue-Sun 11am

Asian Collection Daily 12 noon

Contemporary Collection Fri 2pm Sun 3pm

Kevin Connor Tue, Thur, Sun 12 noon

Old Europe (From June 6) Tue, Thur, Sun 11am

SPECIAL TOURS

Community Ambassadors
Cantonese language: Wed 2pm
Japanese language: Fri 11am
Mandarin language: Thur 10.30am
Vietnamese language: Sun June 4, 12 noon

Signing Art: Auslan interpreted tours
Small Pleasures Sun June 25, 1.30pm

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Tour leader: Terence Maloon

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Beijing, X'ian, Turfan, Kashgar, Shanghai
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Tour leader: Dee Court

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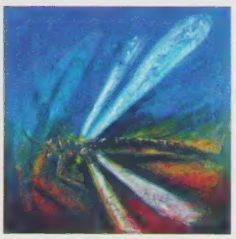

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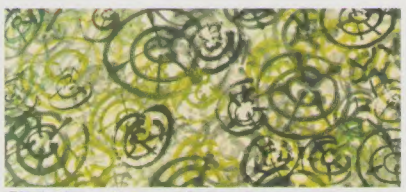

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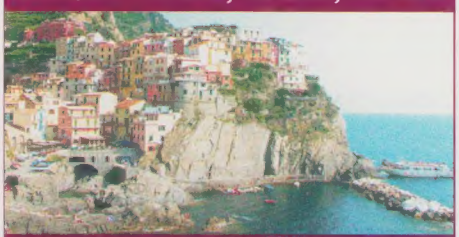

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